

1283
J. RAYMOND HENDRICKSON

The background is a dark green textured surface. In the upper center, there is a tilted rectangular piece of paper with thin white vertical lines. Below it and to the left is a solid tan-colored paper. In the foreground, overlapping the tan paper, is a piece of lined paper with the title 'The Research Paper' written in a black cursive script. A small black beetle is positioned on the lined paper, just below the word 'Research'.

*The
Research
Paper*

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The Research Paper



 The
Research Paper

by

J. RAYMOND HENDRICKSON

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Temple University
January, 1957

J. R. H.

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Introduction

AT SOME TIME during the first year of English composition, most American colleges require that a student write a long paper of from 2,000 to 5,000 words, in which he presents in a readable and interesting way material collected from the sources available in the library and organized in accordance with some principle of his own. The writing of such a paper, usually called a research paper, presents to the vast majority of students a task such as they have not previously encountered and one which demands a very considerable amount of intensive work. It is the purpose of this manual, by presenting an orderly method of procedure, to reduce the amount of work to the minimum necessary for efficiency and at the same time to eliminate, as far as possible, the false starts and unproductive labors which so often plague students. However, as a preliminary step it seems desirable, by pointing out the solid values to be derived from writing a research paper, to show that the instructor in making this assignment has a nobler motive than either a sadistic desire to inflict pain on his students or a masochistic urge to spend many hours reading stacks of long papers.

Benefits Derived from Writing a Research Paper

First, the writing of a research paper provides an opportunity and a method of satisfying the intellectual curiosity which is a part of every real student. Aristotle truly said that "all men by their nature are constantly striving for knowledge"; but, unless this striving is channeled by some good method, unless it results in some concrete production which can communicate the knowledge to others, it remains a mere blind groping, an idle curiosity, which benefits no one. It is true that the beginner's first effort is unlikely to produce anything entirely new, but a method, at least, is now in his hands;

ideally, there is a difference only in degree between the freshman's first research paper and the learned dissertation of the doctoral candidate.

Second, the writing of a research paper acquaints the student with the organization and resources of the library, the heart of any college or university. With the present accumulation of knowledge, no single individual can hope to become an expert in more than a limited area; it would be a rash expert indeed who claimed to know everything there is to know even in his own specialty. But every educated man or woman must know where and how to look for information when he needs it. Libraries are the great storehouses of the knowledge and wisdom of the ages; not even the largest, of course, contains more than a fraction of all the books in the world, but, on the other hand, even a modest one contains more than one person could read in a lifetime. It is therefore essential to know where to find and how to use the principal reference works, indexes, and other aids which libraries provide to lead the searcher quickly and accurately to the information he needs. The more these bibliographical aids are actually handled and used, the more quickly the student can find what he is looking for. Teachers hope and expect that greater familiarity with the library will engender an interest in books that will stay with the student for all his life, not merely for the comparatively brief span of his student days.

Third, the writing of a research paper provides the student with a method that will yield dividends for the rest of his college days and throughout his business or professional career. The first paper is the most difficult; once a method has been learned, the task of writing subsequent papers becomes easier and more enjoyable. As the student progresses to more advanced and specialized courses, he will inevitably find that he must write term papers and reports. After he leaves college, he will find that he must write many more and more complex papers: reports, directives, articles for professional journals—the list could be extended indefinitely. No matter what his business or profession, the question is seldom whether a man

shall or shall not write; the real question is whether he shall write efficiently and forcefully or, at the cost of wasted effort and hazardous labor, write poorly.

Nature of the Research Paper

The research paper which the freshman is required to write, and which this manual contemplates, is based on research in the library. This fact does not mean that there are not other methods of conducting research; it simply recognizes the great importance of library research and aims to place this indispensable tool in the student's hands as early in his career as possible. In order to make clear the difference, let us examine briefly some other means of conducting research.

The most direct method of finding out what one wishes to know is, of course, personal experience. It is also, unfortunately, the most costly in time and effort. Except for very simple and elementary results, one must ordinarily spend many years of effort to reach valid conclusions through direct personal experience. For example, one would probably require years of residence in Paris in order to write authoritatively on that complex and fascinating city. Once they are reached, such conclusions are invaluable, but the road to them is long and hard.

The scientist, conducting experiments in his laboratory, usually makes use of a combination of personal experience and library research. Before he begins an original experiment, he must find out what is already known in the area which he is about to investigate; if he does not, he may find that the results of his experiment were already known and that he has wasted his time. To put it in oversimplified terms, if a modern chemist were to spend many months in experiments that resulted in his discovering the nature of combustion he would not be regarded as a brilliant scientist, even though he achieved the result in half the time that Lavoisier required. He would simply be laughed at for his ignorance.

The questionnaire is another means of discovering data; it is

used most often in the social sciences, where direct experimentation is often impossible. But it too is a time-consuming method and must be handled very carefully, with all possible statistical safeguards, if valid results are to be achieved.

In writing your research paper, you will be able to make little if any use of these methods. In the first place, you will not have sufficient time to achieve any valid results by their use, and, more important, you would not gain that familiarity with the library which the assignment is designed to furnish. This familiarity with the library and the ability to gather, digest, and organize information are the principle values to be derived from the exercise of writing the research paper.

Plagiarism

It is obvious to any sensible person that harm rather than value will accrue to the student who does not conscientiously and personally carry out his own assignment; however, there are always a few who feel that they can take short cuts, and this fact makes it necessary to deal for a few moments with the unpleasant subject of plagiarism.

Plagiarism is defined by *Webster's Collegiate Dictionary* as "the act of stealing . . . and passing off as one's own the ideas, words, writings, etc. of another." As it applies to the freshman writing his research paper, plagiarism may be conveniently divided into an "intentional" and an "unintentional" variety. The intentional plagiarist—who is, happily, rather rare—simply copies someone else's work and turns it in as his own; he is held in universal contempt—by his teachers, by his fellow students, and, one suspects, by himself. The unintentional plagiarist, although he does not really intend to cheat, is also acting dishonestly; perhaps through a misunderstanding of what is required of him, perhaps through distrust of his own powers, perhaps merely through haste and carelessness in taking and transcribing notes, even a well-intentioned student may be led to borrow unduly and illegitimately from one or more of his sources. When he follows the outline of an article or paper

dealing with his topic, when he quotes without using quotation marks, or paraphrases closely, when he puts any information or idea into his paper without an acknowledgment of the source from which he obtained it, the student is committing this kind of plagiarism

Remember that an instructor can usually detect plagiarism by the time he has read a few sentences. As soon as he realizes that the work is not that of the student, the instructor will make every effort to find the place from which the work has been copied. Sometimes, it is true, he may be unable to find that source—in which case he may say nothing to the student about the plagiarism—but he will know that the student has not been entirely honest and will discount heavily the good grade which sometimes results from such work.

Instructors do not enjoy detecting plagiarism, but they are duty-bound to use the utmost diligence in the hunt—and it is usually a successful one.

In the first place, the instructor must protect the honest students who are conscientiously doing their own work. Because college freshmen cannot be expected to do work comparable to that of professional writers, a plagiarized paper sets an impossibly high standard of comparison. Moreover, since students often know when their classmates are cheating, their moral standards may receive a serious blow when they see an honest paper come back with a grade of "C" and a dishonest one with an "A." Unfortunately, despite the instructor's best efforts, this occasionally happens. Honest students may take comfort from what has been said in the preceding paragraph.

Secondly, the instructor wants to protect the plagiarist from himself. The student who manages to pass or to get a good grade by means of dishonest work loses all the value that should have come from the course. If this loss were the only bad effect, we could say that the punishment fits the crime and let it go at that. But there is the much greater harm of a decidedly wrong moral attitude resulting: having achieved a momentary and apparent success by cheating, the student may feel that it is "smart" to go

on cheating; that it is more important to seem honest and honorable than to be so; that success, even a momentarily expedient success, justifies any means.

Finally, the instructor's professional pride is outraged that a student should believe him so gullible that he can be imposed upon in this way. A plagiarized paper, therefore, is a challenge that must be answered, and it almost always is.

Precautions Against Plagiarism

Because in practice it is usually impossible to distinguish between intentional and unintentional plagiarism, the penalty, usually a severe one, must be the same for both. The following points, which cover the mistakes most frequently made by inexperienced students, have been formulated to help you avoid unintentional plagiarism. You should keep them in mind from the beginning to the end of your paper, from the taking of the first note to the completion of the final draft.

1. *Your paper should be largely in your own words.* You get *information* from your sources, but the expression of it should be your own. Normally not more than 10 percent of your paper should be direct quotation. If the proportion is higher than this, you should have some exceptional reason. For example, a paper on the style of a particular author might require somewhat more direct quotation.¹

2. *It is not sufficient to credit only long direct quotations.* Even short quotations of two or three words should be set off by quotation marks.

3. *Do not make merely verbal changes.* For example:

Exact quotation:

The other great group of prose-writers were 'lawyers'—that is to say, they wrote speeches for parties at law to deliver in court; for by the rule of Athenian law both defendant and plaintiff were bound to speak for themselves.

¹ See p. 39 for a fuller statement of situations in which direct quotation is justified.

Student version:

The other group of prose-writers consisted of 'lawyers'—that is, men who composed speeches for parties at law to deliver in court; for by Athenian law both defendant and plaintiff had to speak for themselves.

The changes here are merely verbal: a few omissions, a few substitutions of synonyms, a few changes in the tense of verbs. If you are so near to quoting, it would be better to give an exact quotation and to use quotation marks. But, in doing so, do not forget the first rule.²

4. *You must credit the source* from which you took every fact, idea, or argument which is not your own.

5. *You must credit the source from which you actually got the material*, not the original source from which *your* source got it. As much as possible, you should verify the material in the original source; when you have done so, you may cite the original source as your own.

Order of Presentation

In the chapters that follow, the processes and the information needed for the production of a research paper have been analyzed and presented separately. Keep in mind, however, that the separation is somewhat artificial and that the various steps in the process react on each other.

You must know the organization and the resources of your library to make an intelligent choice of topic; at the same time, knowing what your topic is will enable you to use the facilities of the library more effectively. In taking notes, you should have in mind the criteria for the evaluation of evidence and also be aware of the uses that you will have to make of your notes in writing the final paper and presenting proper documentation in your footnotes.

In a word, there is no absolutely ideal order for the presentation of the individual chapters, and individual instructors may wish to

² See Appendix B for a more legitimate use of this passage and for its source.

take them up in an order different from that presented here. To enable you to understand the bearing of each particular section on the whole problem, a brief prospectus is given here.

Because the use of the library underlies the whole process, the first chapter is devoted to the organization and resources of the library. Next comes the problem of choosing a topic. When you have made this choice, you ask yourself certain questions about the topic: these questions will form the basis of a preliminary outline, while the answers will constitute the body of the research. The next step is to assemble the bibliography—a list of books and other printed sources that will help you find the answers. For taking intelligent notes, you will need some rules of thumb to enable you to judge the worth of the information you find in your reading; for this reason, the chapter on the evaluation of evidence is presented before the section on note-taking, although the two processes must be carried on simultaneously. The final stage is the writing of the paper itself, one phase of which is the proper use of footnotes. Because footnoting is a rather technical process, it must be treated separately; so that you will know the problems that lie ahead, this chapter is placed before the section on writing the final draft. This latter is, of course, the concluding chapter.

I

The Library

MOST COLLEGE LIBRARIES show a similar basic pattern of organization, although there are many individual variations. By firsthand contact with your own library, you will learn both the ways in which the basic organization set forth in this chapter is found in actual use and the individual peculiarities of your college library. Larger colleges and universities often have, in addition to the main library, smaller, specialized departmental libraries and separate libraries for the professional schools. You should find out whether there are separate collections apart from the main library, and where they are located. Usually, if you are investigating a topic covered by these collections, you will be given every possible assistance by the special librarians. You should keep in mind, however, that these special collections are primarily for the benefit of the professional students enrolled in the particular schools, and that, therefore, the special librarians may not be able to devote an undue amount of time to your needs; moreover, the books in these special collections are likely to be too technical for intelligent use by a beginning student.

Most college libraries have three main divisions which are open to the undergraduate: the reference room, the periodical room, and the main stacks. The stacks are usually open to the undergraduate only in the sense that the librarians will, at his request, bring books from them. As a general rule, only the library staff, the faculty, and graduate students are permitted to enter the main stacks.

The Reference Room

The reference room ordinarily contains works of general information on open shelves, where they may be consulted by anyone at any time. Since these works are intended for consultation at all times, and therefore may not be removed from the room, most reference rooms contain tables at which students may sit to read and take notes. Most librarians prefer that the members of the staff replace books, since it is very easy for an inexperienced person to put a book in the wrong place on the shelves. If this should happen, the book is often "lost" for many weeks, until there is a shelf check or until someone discovers it by accident; therefore, unless you are specifically instructed otherwise, it is best not to replace books on the shelves.

Remember that a certain code of ethics governs your use of the books in the reference room. You should *never*, for any reason, take a book from the room, even for a few hours. In the course of a single day, many people may wish to consult a particular volume; if some thoughtless student has "borrowed" it, that book becomes useless, at least for a time. Obviously, if many books are unavailable, the whole reference room becomes unusable. Of course, you should never mutilate or mark a reference book in any way (nor any other library book, for that matter); the mutilation of even a single page in a thirty-volume set may compel the library to re-purchase the entire set, and thus waste money that might have been used to increase the library's holdings. There are legal penalties for such acts, but ultimately only the individual conscience of each student can be relied upon to prevent them.

Reference rooms ordinarily house works which will be consulted many times a day for specific information. Such books include general and special encyclopedias, dictionaries, concordances, lists of facts and dates, atlases, and indexes. Since the holdings of individual reference rooms vary greatly, this chapter will list only the most common, such as are likely to be found in even the smallest reference collection. Keep in mind that this list is illustrative only;¹ you should familiarize

¹ For a fuller list, see Appendix A.

yourself with your own reference room by visiting it and actually handling and looking into a number of the volumes there. Much time can be saved by knowing exactly which section probably contains the information you want. For this reason, some instructors have students make a diagram showing the principal sections of the reference room.

General criteria for evaluating reference works. Since reference books vary considerably in reliability and completeness, you should keep certain general considerations in mind when you consult a reference book. You may also wish to consult Constance M. Winchell's *Guide to Reference Books*, 7th ed., for a professional estimate of the excellences and limitations of works that you contemplate using.

1. A good reference book must be reasonably up to date. The term "reasonably" admits of some latitude, to be sure; your common sense will usually be a sufficient guide to interpreting it. Obviously, an article on nuclear physics written before 1940 would be out of date, while one on Greek mythology written in 1900 might be thoroughly satisfactory. For example, the eleventh edition of the *Encyclopaedia Britannica* (1911) is by many considered superior to the current edition in its treatment of literature and other topics for which recent information is not essential. A good general encyclopedia needs revision at reasonable intervals; some publish supplementary volumes to keep abreast of current research in subjects that are developing rapidly. Do not confuse reprinting with revision; a reprinting ordinarily merely reproduces an old edition. Some encyclopedias, however, are now experimenting with a policy known as "continuous revision"; that is, some selected articles are rewritten and some changes are made with each reprinting. The *Encyclopaedia Britannica* has adopted this system, and for this reason the designation "14th ed." is no longer a complete identification—the printing date should be given.

2. The articles should be written by people who are authorities in the subject, and should be signed by them. You should always look for the method of indicating authorship of the articles in any reference work you use. Since there are many ways of indicating authors,

you must exercise your ingenuity when you first use a particular work.

3. Bibliographies should accompany at least the more important articles. These bibliographies usually appear at the end of an article and give other places where information on the subject may be found. The dates of the items in the bibliography may sometimes furnish a rough guide to judging whether or not the article is up to date.

4. A good reference work should have a full and accurate index. Even if the articles are arranged alphabetically, a good index is very helpful. The *Encyclopaedia Britannica*, for example, has an index which fills somewhat more than half of Volume 24. The importance of the index is shown by the fact that, in addition to the article on Benedict Arnold which occurs in its proper alphabetical place in Volume 2, the reader will find references in the index to six other articles that contain further information about Arnold. The introductory section to this index cites another example of the importance of the index: although there is no article on the Abbey Theatre at the proper alphabetical place in Volume 1, the index gives references to six different articles where information about this subject may be found.

General and special reference works. General encyclopedias cover a wide range of topics, while specialized ones deal only with a particular subject area, such as education, history, social sciences, or agriculture.

Of the general encyclopedias, the two most commonly found and used are the *Encyclopaedia Britannica* and the *Encyclopedia Americana*. In addition, there are excellent general encyclopedias in French, German, Italian, Spanish, and other languages. Although it is, of course, necessary for you to know these languages well to make full use of these works, you can at least look at the many excellent pictures to be found in them, and with even a smattering of the language in question you will often find it interesting and enlightening to consult these volumes.

There are so many specialized encyclopedias that it would require too much space to attempt an exhaustive list. You should, however, note those that appear in Appendix A and should always consult the

card catalogue to find out whether your library has a special work covering the field that you are investigating.

Since you will often wish to know about particular people whose names occur in your topic, you should be familiar with the works that deal particularly with biographical data: The *Dictionary of National Biography* (*DNB*), the *Dictionary of American Biography* (*DAB*), *Who's Who*, and *Who's Who in America*. The first two give information about persons who are no longer living, the latter two about living persons. The *DNB* gives information about noteworthy inhabitants of the British Isles and the overseas British lands, including some Americans of the Colonial period; the supplements bring the record down to 1940. The *DAB* is modeled after the *DNB*; although it omits many minor names and is limited to the United States, the articles that do appear are distinguished. *Who's Who* gives highly condensed biographical data about living Englishmen and a few exceptionally prominent persons of other countries; *Who's Who in America* is a companion volume, similarly organized, but, as its name implies, concerns itself primarily with Americans.

Current Biography (1940-date), published monthly and cumulated annually, should also be consulted. In addition to material on approximately 400 important people of various nationalities in each yearly volume, portraits and further sources of information are given.

The two great unabridged American dictionaries of English are the *Webster's New International, Second Edition*, and the *Funk & Wagnalls New Standard Dictionary of the English Language*. A good idea of the scope of the *Webster's* can be gained from the introduction: "... the total number of vocabulary entries has been increased to six hundred thousand, thus providing an unsurpassed richness of resources for the general reader, the student, the businessman, and the professional man."

You should also be familiar with the *New English Dictionary on Historical Principles*, often referred to as the "Oxford Dictionary," or, more simply, as *NED* or *OED*. This great work, some fifty years in preparation, gives the history of every word included from the date of its introduction into English. It shows differences in spelling, pronunciation, meaning, and usage at different periods from the twelfth

century, illustrating these by means of numerous quotations. The works of all writers before the sixteenth century are included.

There are also a number of special dictionaries which treat special groups of words more fully than the general dictionaries, and which also have the advantage that these special categories are conveniently gathered together in one place. Some, like Wright's *Dialect Dictionary* (6 vols.), treat important nonstandard varieties of English; others give the specialized vocabularies of various trades, professions, and social groups.

The foreign-language dictionaries which give the English meanings of foreign words are often very helpful when non-English words occur in the source material. It is true that some knowledge of the language involved is needed for full utilization of such dictionaries, and that as a beginning student you will not have much need to consult these volumes, but you should be aware that they exist and know the help that they can give.

With local variations, dependent on the size and completeness of the reference division of the library, the average reference collection also contains many special indexes and lists, such as the *A.L.A. Index . . . to General Literature*, the *Essay & General Literature Index*, and Granger's *Index to Poetry and Recitations*; basic reference works, other than encyclopedias, in various fields, such as the *Cambridge Ancient History*; books of quotations, such as Bartlett's *Familiar Quotations*; concordances, which give an alphabetical list of all the words used by a particular author and the passages in his works where they occur; and atlases.

As was suggested above, you should make yourself thoroughly familiar with the reference room of your own college. The librarians will help with special problems, but you should burden them as little as possible, asking for help only after you have tried diligently to get needed information by your own efforts.

The Periodicals Division

Particularly when you are investigating a subject of recent occurrence or one in which rapid advances are being made, you will find that you must consult magazines and newspapers for information.

These are usually housed in a separate room or division of the library; it is customary to display current numbers on shelves and racks, where they are readily accessible to everyone, and to bind and store in the stacks the older numbers of magazines and newspapers. In order to conserve space, it is becoming increasingly common practice to record periodicals—especially newspapers—on microfilm. If this practice is followed in your library, you will need some instruction in the operation of the viewer needed to enlarge the microfilmed material.

Because of the enormous amount of material that has been published in periodicals, you must become familiar with the use of the principal indexes if you hope to be able to find the information you seek. Keep in mind that any one index lists only a limited number of periodicals, and therefore as a general rule it is never enough to consult only one. You should be particularly careful to know and consult the following indexes: the *Readers' Guide to Periodical Literature*, *Poole's Index to Periodical Literature*, the *International Index to Periodicals*, and *The New York Times Index*.

The *Readers' Guide to Periodical Literature* indexes important articles from many American magazines, beginning in 1900 and including the current year. The articles are ordinarily indexed under author and subject, although some titles are also used as an indexing basis. Since the information is extremely condensed, you must study carefully the list of abbreviations and the significance of the various type-faces used in the *Readers' Guide*. A half-hour's concentrated study of a single page is likely to be more rewarding than random looking up of each separate problem as it occurs.

Poole's Index to Periodical Literature lists articles by subject only, except that articles with no definite subject, such as fiction and poems, are listed under the first significant word of their titles; authors are not listed except when they are treated as subjects. For example, articles and reviews written by Macaulay do not appear under his name, but under the subject or the names of the authors whose works he is reviewing. *Poole's Index* covers periodicals from 1802 through 1906, and is therefore invaluable for finding contemporary opinion on subjects and people of the nineteenth century.

The International Index to Periodicals begins with the year 1907

and continues to the present. As its name implies, it does not confine itself to American publications, but indexes foreign magazines as well; during World War II British, Canadian and Irish periodicals were the only foreign ones indexed, but the coverage of periodicals from France and Germany has now been resumed. At present, 173 periodicals are indexed. In general, the periodicals indexed by the *International Index* are more scholarly and technical than those covered by the *Readers' Guide*. For this reason, you should never fail to consult the *International Index*, since it is likely to lead you to more complete and reliable information.

The New York Times Index begins with the year 1913 and continues to the present. Although it actually indexes only material that has appeared in the *New York Times*, the *Times Index* serves as a guide to other newspapers as well, since events of national and international importance usually appear in other papers at about the same time that they appear in the *Times*. Moreover, the brief synopses of stories that appear in the index itself often provide the material you need. The references are to issue (sometimes to section), page, and column.

In addition to these general indexes, there are also indexes for particular subjects, such as the *Agricultural Index* and the *Music Index*. If you find that there is one of these special indexes for your subject, you should, of course, consult it, but you should remember to use it *in addition to*, not *instead of*, the general indexes. The special indexes sometimes cover only periodicals in their particular specialty, and there is often valuable material in the more general magazines.

The Stacks and the Card Catalogue

As has been stated before, most of the books in college and university libraries are kept in the stacks, to which undergraduate students normally do not have access. There may be special collections of various kinds, sometimes housed in separate rooms in the main library building, sometimes in other buildings on the campus. Since it is impossible to take all local variations into account, the general term

"library" should be understood in what follows to mean all the books in a particular institution, regardless of where they may be housed.

All the books in the library are arranged on the shelves according to some definite system, usually based on the subject matter of the book. The two systems most widely used are the "Dewey Decimal" and the "Library of Congress."

In the Dewey Decimal system, all knowledge is divided into nine general subject-groups, with a tenth group for general works comprising more than one subject. Each general class is subdivided into ten main subclasses and each of these is in turn divided. The result is that each main class with its subclasses is designated by a three-digit number followed by a decimal point; smaller subdivisions are designated by numbers after the decimal point. Since most undergraduates do not need to know the systems in detail, only the main classes and a few illustrative subdivisions will be given.

- 000 General Works
- 100 Philosophy
- 200 Religion
- 300 Social Sciences
- 400 Philology
- 500 Natural Sciences
- 600 Useful Arts
- 700 Fine Arts
- 800 Literature
 - 800-809 General Works of Literature
 - 810-819 American Literature
 - 820-829 English Literature
 - 821 English Poetry
 - 822 English Drama
 - 823 English Fiction
 - 830-839 German Literature
- 900 History

Because the Dewey Decimal system tends to give rise to unwieldy class numbers when the holdings of a library are large—and especially when there are many books in the same subject field—the Library of Congress System is used in the Library of Congress and in many col-

lege and university libraries. This system uses letters of the alphabet followed by Arabic numerals and sometimes by additional letters. The main classes, with illustrative subdivisions, follow.

- A General Works
- B Philosophy, Religion
- C History
- D History and Topography (except America)
- E and F American History
- G Geography, Anthropology
- H Social Science
- J Political Science
- K Law
- L Education
- M Music
- N Fine Arts
- P Language and Literature
 - P-PA Comparative philology; classical philology and literature
 - PN, PR English and American literature
- Q Science
- R Medicine
- S Agriculture
- T Technology
- U Military Science
- V Naval Science
- Z Bibliography, Library Science

As each new book is acquired by the library, it is examined by a cataloguer who assigns a number to it in accordance with the system in use; this number determines the position of the book on the shelves and is the means of locating the book quickly. This designation is the "call number," since it is used in calling for, *i.e.*, asking for, a particular book. The call number is found by consulting the card catalogue. Because this card catalogue is the index or key to the resources of the entire library, it is necessary to consider it in some detail.

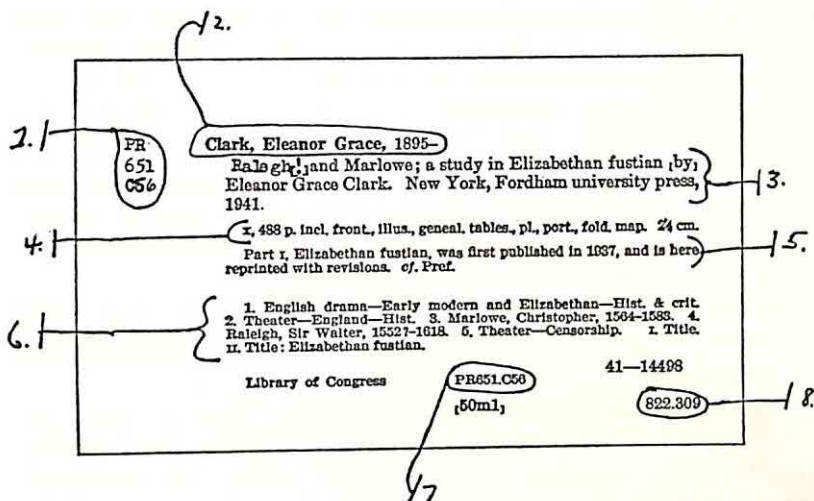
The card catalogue consists of 3-by-5 cards which contain necessary bibliographical information and, in the upper left-hand corner,

the call number of the book. Each book in the library, except some fiction, is represented by at least three cards: (1) the author card, (2) the subject card, and (3) the title card. These three cards are identical except that the subject is written in red above the author's name on the subject cards and the title is written in black above the author's name on the title card. Most students have already used the card catalogue to ascertain call numbers of books that they wanted to withdraw from the library. However, although supplying a call number is important, it is only one of the functions of the card catalogue and, especially when one is preparing a research paper, rather a subordinate one. The ability to utilize the help of the card catalogue is an indispensable tool of successful research.

Since each book in the library is represented in the card catalogue by at least three cards, usually more, you have a corresponding number of chances of finding a particular book in the subject that you are investigating. If you have already found the name of an author who has written something in your field, you will often find cards for other books by the same author grouped together in the card catalogue. In this way you will often find further sources of information, which will sometimes be more up to date.

Moreover, by noting the subject headings under which the particular book that you are looking up has been filed, you will be led to the place in the card catalogue where all other holdings of the library on that subject are grouped together. In this way, starting with only one work, you will quickly find a considerable extension of your bibliography. The same result will be obtained if you know nothing but the title of a book in your area of investigation. By looking up the title card, you will find the name of the author and the subject-headings under which the book is also filed.

The Library of Congress card. In order to achieve these results, you must know how to read the library cards and must also know the filing system of the library. Since most libraries of any size now use the printed cards put out by the Library of Congress, it will be helpful to examine the following facsimile of one of these cards; this is an author card, but remember that subject and title cards will contain the same information and will be identical except for the first line.



Explanation of Parts of Catalogue Card

1. Call number of this book in one university library; it is possible that the call number in other libraries may differ slightly.
2. The verified name of the author. The verified name is the full name of the author; it is used so that all cards for books written by a particular author will be filed in the same place. Although the name of this particular author appears on the title page of her book in the verified form, this is not always true of all authors; some even give different forms of their names in different books. Note that the date of birth is also given; the fact that no date of death appears means that this author was still living when the card was printed.
3. An exact reproduction of the title page of the book. The exclamation point enclosed in brackets after *Raleigh* means that this is the spelling that appears on the title page; the librarian has used it because the usual modern spelling of this name is *Raleigh* and he wants to assure the reader that the spelling on the card is not an error. The brackets around the word "by" indicate that this word has been supplied.

4. A description of the physical appearance of the book. This book has an introduction of ten pages numbered in Roman numerals followed by 488 pages of text numbered in Arabic numerals. It has a frontispiece, illustrations, genealogical tables, plates, a portrait (or portraits), and a folded map. The length of the spine is 24 centimeters; this piece of information is sometimes important because many libraries keep oversize books on separate shelves.
5. An explanation of the relationship of this book to a previous volume by the same author on the same subject.
6. Subject headings under which this book should be listed in the card catalogue, and an indication of the fact that there will be two title cards.
7. Library of Congress call number.
8. Suggested class number for libraries using Dewey Decimal System.

Some rules of filing. Although there are individual variations, most libraries follow certain general practices in filing. A careful study of these will prevent your overlooking some essential piece of information in the card catalogue.

1. Filing is according to the first word to appear on a card, except that the articles (*a, an, the*) are disregarded. This first word is called the entry word.

2. Most libraries file in alphabetical order to the end of the entry word (word-by-word); some, however, file in strict alphabetical order through a second or even a third word, disregarding word divisions (letter-by-letter). Under the first system, "band wagon" would be filed ahead of "bandage," while under the second the order would be reversed. As the different systems would cause a displacement of possibly several hundred cards in the relative position of just these two words, it is obviously important that you make sure of the filing system in your own library.

3. When two or more entry words are identical and are the surnames of authors, the given names then become the basis of filing. For example, if there were books by Andrew Jackson, Harry Jackson, and William Jackson, the cards would be filed, all under "Jackson," in that order. In a large library there could easily be several hundred

entries under "Smith." It is, therefore, urgent that you always note the full (verified) name of the author.

4. When the same entry word is author, subject, and/or title, the usual order is author first, subject second, title third. If there is more than one card in each group, all author cards come first, then all subject cards, then all title cards. For example, the autobiography of Mark Twain (Samuel L. Clemens) would be represented by three cards, first the author card, with cards for all other books written by Twain, then a subject card, with "Mark Twain" written in red and filed in its proper place with other cards referring to books about Twain, and finally the title card, with "Mark Twain's Autobiography" in black above the author's name. Since "Mark Twain" is the pseudonym of Samuel L. Clemens, there will in this particular example probably be only cross-reference cards filed under "Twain," with the full cards under "Clemens, Samuel L."

5. Abbreviations and numbers are filed as they would be if the words represented were spelled out in full.

II

Choosing Your Topic

THE PROPER CHOICE of a topic for the research paper is of the utmost importance, for upon it often depends the success or failure of the project. Of course, if your instructor has a list of topics from which you are required to choose, your task becomes somewhat easier, although much of what follows will still be useful. However, many instructors prefer that students choose their own topics, in consultation with the instructor. Certain considerations dictated by common sense will be helpful in avoiding trouble at a later stage. An hour or two spent in careful consideration of a subject will often save days of wasted and random effort later.

The first impulse of many students is to choose a topic with which they are already rather familiar or one which is directly related to the career for which they are preparing. Thus the premedical student wants to investigate some drug or disease, the potential English teacher wants to investigate one of the major poets, and so on. There are, to be sure, certain superficial attractions in this course. However, you should remember that one important result of writing your paper should be a broadening of your knowledge and interests; there will be many opportunities in later courses to write papers in your specialty. The present paper presents a wonderful opportunity, and one which may never recur, to experience the thrill of exploring some interesting bypath.

The better course, then, although it is not obligatory, is to choose a topic in which you feel you would like to become interested. Something suggested by a hobby, some point that has been mentioned but

not fully explored in a course outside your major field, some question that has intrigued you in your general, non-academic reading—these are the most fertile fields in which to look for topics.

Topics to Be Avoided

Do not select a subject so new and/or so complex that you cannot grasp it sufficiently well to write about it clearly. In general, you should avoid highly technical subjects, for it is impossible to write a clear and interesting paper on a topic that you do not yourself understand. Your instructor will often be able to guide you away from subjects that experience has shown to be unmanageable, but in the final analysis you yourself must make the decision. If you find that your preliminary reading is too full of technical terms to be comprehensible, that your bibliography consists almost exclusively of technical journals, or that understanding your topic requires the acquisition of a great deal of background knowledge, the chances are that you should seek a different topic.

If you feel impelled to choose a topic that embraces a subject of current controversy, you should not try to settle the controversy but should rather adhere strictly to the purpose of giving a fair presentation of both the issue and the arguments advanced by friends and foes. In general, however, such topics often present insurmountable difficulties. In the first place, the sources that you consult will all too frequently reflect the bias, prejudices, and partisan loyalties of their writers, who may be more concerned with upholding a particular point of view than with giving an impartial analysis. You will, therefore, be confronted with contradictory statements and conflicting "facts" whose worth you will usually be unable to evaluate. Moreover, you are yourself likely to approach your topic with preconceived notions and will be more concerned with attacking or defending a particular point of view than with presenting an impartial picture.

This last, by the way, does not mean that the final paper may not represent your opinion of your topic. What it does mean is that the

opinion must be the result of the investigation, not a preconception that you set out to defend.

Biographical sketches also make poor topics for the beginner. If a man is of any importance at all, it is impossible to give any adequate account of his life in such a short paper. Besides, there is usually an excellent biography which you will be tempted to summarize; all that is important will be found here, and you will discover that your further research adds nothing to it—at best, you will be merely re-reading the same information in a number of places, and your research will become a dull and uninteresting exercise.¹

This last situation sometimes arises in the investigation of other topics. If you find that your subject is completely treated in some one source, so that further reading turns up no new information, you had better look for a new topic.

Limiting Your Topic

Most students tend to select topics that are too extensive to be handled in the number of words assigned; occasionally, a student will choose a topic that is too narrow, but this is a much rarer fault. Obviously, if you can treat your topic fully in 1,000 words, you can stretch it to 2,000 words only by repetition and padding. However, it is usually the problem of limiting the topic that causes trouble.

You must not limit your topic by leaving out essential material. The research paper is supposed to be a full and interesting exposition of the chosen topic. Interest arises from the concrete details, just as it does in all forms of writing, and you must, therefore, have a topic that can be fully presented in the number of words assigned.

You should make this limitation as soon as you possibly can. Sometimes an hour or two of preliminary reading in good encyclopedias will enable you to spot a manageable topic. If you decide to postpone the decision until you have assembled a preliminary bibliography, you may become aware that your topic is too broad only when you find your stack of cards growing to unwieldy proportions.

Suppose you were to choose the topic of Hannibal's campaigns

¹ Sometimes a particular incident in a person's life will afford a suitable topic.

against the Romans. You would soon discover that many books and articles have been written about your topic, and you would (or should) begin to look for some more limited area in your general field. Perhaps you would then settle on a single battle, such as that at Cannae, or upon the route that Hannibal followed in his crossing of the Alps, or upon Hannibal's use of elephants in battle.

Your instructor will guide you in solving your problems of limitation, but because he cannot be an expert in all fields, you yourself must ultimately make the decision. Even in his own field the instructor will often leave the final decision up to you, for the making of such decisions is a part of the training and value derived from writing the paper.

Availability of Information

Finally, you should choose a topic that has been written about in a number of publications; moreover, these publications should be available in the library in which you will have to do your reading and research. Both points are important. Since the research paper is primarily a library project, personal experience, material obtained by personal interviews and lectures, or material obtained by writing to particular companies or individuals must be used sparingly if at all, and only as background or for incidental illustrations. To repeat: *the main body of the paper must be based on library research*. Since considerations of time, convenience, and expense will ordinarily prevent you from working in more than one library, you should quickly abandon a topic if you find that your library is deficient in the publications that your preliminary bibliography indicates to be the main sources of information.

III

The Outline

YOU WILL FIND that an outline helps to present a clear and logical development of the topic and prevents wandering into side issues. There are many elaborate rules for the construction of outlines that will not be presented here. Our purpose is to construct a work-chart serviceable to you and within the powers of any student. Having chosen your topic, you should try to put yourself in the place of the reader: What would you like to know about the topic? This query will suggest a series of questions whose answers provide the main topics for the discussion which constitutes the paper. As you gather more information, you may decide to add topics or to omit some that appeared in the original outline. You may even decide that what was at first only one section of the outline can be expanded into the topic for the entire paper. Very often, however, you will have to do nothing more than expand the original topics by means of suitable subtopics.

Consider the following case:

On April 15, 1920, during a payroll hold-up, the paymaster and a guard were shot to death. On May 5, two Italian immigrants, Nicola Sacco and Bartolomeo Vanzetti, were arrested for this crime. At the time of their arrest, these men gave untruthful statements to the police, apparently because they thought that they had been arrested for their membership in a radical society and feared that they would be deported.

In a trial that lasted from May 31, 1921, to July 14, 1921, they were found guilty as charged and sentenced to death. By this time, however, a great many people had become persuaded that Sacco and Vanzetti had

been convicted largely because they belonged to an unpopular society and were Italian immigrants. After the appeals courts had upheld the conviction, the public outcry forced the governor of Massachusetts to appoint a special commission of eminent and presumably disinterested citizens to study the case again. Prominent Europeans, among them Albert Einstein and Jan Masaryk, who felt that the conviction was a perversion of democratic justice, appealed to the authorities to prevent the execution. All the efforts to save Sacco and Vanzetti failed; they were executed on August 23, 1927.

It is little wonder, then, that the Sacco-Vanzetti case became a *cause célèbre*. Volumes have been written about it, as well as innumerable articles in newspapers, magazines, and professional journals. You could not, therefore, give all the details in a short paper, but you could give an interesting account of the principal events and issues.

The following paragraphs show how an outline for this topic might develop. It is not a perfect outline by any means, but it is an outline such as you can make for yourself and use. Note that details are not in the outline; they belong in the finished paper.

These questions would probably occur to you:

1. What was the crime of which the defendants were accused?
2. What evidence was there against the defendants?
3. What evidence was there in favor of the defendants?
4. What other considerations influenced the outcome?
5. What was the outcome of the trial?

These questions lead naturally to a topic outline:

1. The crime
2. Evidence against the defendants
3. Evidence favorable to the defendants
4. Extralegal influences on the trial
5. Outcome of trial

Even a cursory reading in one or two brief accounts will probably lead to some such expansion as the following to form a preliminary outline:

- I. The crime
 - A. Where and when committed

- B. Undisputed facts about what happened
- II. Evidence unfavorable to the defendants
 - A. Testimony of witnesses
 - B. Circumstantial evidence
- III. Evidence favorable to the defendants
 - A. Alibi
 - B. Contradictions in testimony of state's witnesses
- IV. Extralegal influences
 - A. Atmosphere of hatred for "radicals"
 - B. Efforts of liberal and radical groups to help
- V. Outcome of trial

As your reading develops your knowledge and point of view about the subject, you may want to make changes in the relative importance of these topics. You may, for example, decide to relegate topics I and V to merely an introductory and concluding paragraph. Indeed, you will probably decide that one of the subtopics affords sufficient scope for your entire paper; for example, you may decide that you want to confine your paper to a more detailed examination of the testimony of the state's witnesses. You may decide to change the order in which the material is presented. Whatever your final decision, you will have started your reading with certain definite things to look for, and will see where each bit of collected evidence fits into the topic as a whole.

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IV

The Bibliography

A BIBLIOGRAPHY is a list of readings about a particular subject. The term "bibliography" is used rather loosely to describe a wide range of material, from a complete bibliography to a limited list of source material on the subject of a short paper. The complete bibliography may fill a rather large volume and include not only the standard bibliographical information but short comments on and summaries of the works listed. It is the limited bibliography that you will be expected to place at the end of your research paper; however, there is a standard form, containing definite pieces of information in a prescribed order, that is the same whether the bibliography contains ten items or a thousand. The method of compilation and the form developed in the following paragraphs is a standard one which will serve for any bibliography, large or small.

In compiling a bibliography, you must work with index cards or slips of paper, preferably 3-by-5. You must never yield to the temptation to put your bibliographical information on large sheets of paper or in your notebook, but must always use a separate card for each book or other publication that you wish to list. This system may seem cumbersome at first, but you will find that it ultimately saves time and effort, besides reducing the possibility of errors in the final bibliography. Having a single card for each item in your bibliography means that you can add or discard items or rearrange your material in any way you wish during the preparation of your paper. When the time comes to write your final bibliography, it is a simple matter to arrange the surviving stack of cards in alphabetical order.

Form of Bibliographical Material

Each card must contain three pieces of information: the name of the author, the title of the work, and the publication data. With certain exceptions, principally for periodicals, the latter, in turn, should contain three subdivisions: the place of publication, the publisher, and the date. These items are always listed in the order named: if any one of them is missing, that fact must be indicated—not merely by leaving out the information, but by writing “n.p.” (no publisher or place, or both) or “n.d.” (no date of publication) at the place where the information would appear if it were available. If the name of the author is unknown, however, it is customary to begin the entry with the title, although it is permissible to put *Anon.* in the place where the author’s name should be on the bibliography card. This designation shows that you have not simply forgotten to note the author’s name.

The punctuation in all entries is very important, and you should study the examples which follow with exact and minute care, so that your information and punctuation will always follow exactly the same pattern, both on your cards and in your final bibliography. You should train yourself to be aware at a glance of mistakes in punctuation and of missing or misplaced information.

Because there are slight variations in detail for giving the necessary information for books, magazine articles, government publications, etc., a sample will be given for the types of publications usually encountered.

Sample entries for books. For a book, the name of the author is given with the last name first, followed by initials or, preferably, the full given name. Next comes the title, underlined to indicate italics. Finally, the publication data: the place, followed by a colon, the name of the publisher, followed by a comma, and the date. All information should be taken from the title page of the book, or, if your card has been made up from a catalogue card, verified by the title page. If the title is long and complex, it is usually sufficient to use a “short title”; e.g., the full title of a once-popular book by William A.

Alcott is *The Young Wife, or Duties of Woman in the Marriage Relation*, but a sufficiently full title is simply *The Young Wife*. If more than one city-name is given, as sometimes happens when publishers have more than one office, it is usually sufficient to give the first; if one city is in the United States and the other not, the United States city should be given unless there is some evidence that the book was printed and published abroad. The date should be the latest copyright date, not necessarily the date of the last printing, since the latter will sometimes be misleading in determining how up to date a book is.

The following examples illustrate the most common types of entries for complete works:

1. Works with single author.

Thurber, James. *My World—and Welcome to It*. New York: Harcourt, Brace & Co., 1942.

2. Works with more than one author.

Fowler, Harold North and James Rignall Wheeler. *A Handbook of Greek Archaeology*. New York: American Book Co., 1909.

(a) Note that only the name of the first author is inverted.

(b) If there are more than two authors, a common practice is to give only the name of the first, followed by "and others" or by the abbreviation *et al.*¹

3. Works cited under name of editor.

Hastings, James, ed. *Encyclopaedia of Religion and Ethics*, 13 vols. New York: Charles Scribner's Sons, 1908-1928.

4. Translations.

Homer. *The Odyssey*, trans. by S. H. Butcher and A. Lang. New York: Macmillan & Co., 1895.

(a) An alternative listing is as follows:

Butcher, S. H. and A. Lang, trs. *The Odyssey of Homer*. New York: Macmillan & Co., 1895.

The latter entry is used when you wish to emphasize the particular translation rather than the work.

5. Works by government departments and other institutional authors.

¹ See list of abbreviations, p. 43.

U.S. Bureau of Indian Affairs. *Some Things That Girls Should Know How to Do*. . . . Washington: Government Printing Office, 1911.

6. Works by unknown or unnamed authors.

A Manual of Style, 11th ed. Chicago: The University of Chicago Press, 1949.

- (a) Entries like this are placed in the alphabetical list according to the first word of the title, except that the articles (*a, an, the*) are disregarded in the alphabetizing.

Sample entries for magazine articles. The entry for a magazine article differs from that for a book in two respects: the title of the article is enclosed in quotation marks, and complete publication data are not given. The name of the author is followed by the title of the article, in quotes; next comes the name of the magazine, underlined to show italics and, finally, a notation of the exact issue and pages in which the article appears. The various ways of giving the last item are shown in the samples.

Since it is expected that the separate issues of a magazine will ultimately be bound together to form a volume, it is customary for magazines published once a month or less often to designate each year's issues as a volume and to assign volume numbers accordingly; the weekly magazines have followed this practice, except that many start a new volume every six months instead of every year. It used to be the custom to begin the first issue of each new volume with page one, and then to carry the paging through to the last issue without interruption. Thus, the January issue of a magazine that follows this custom might have pages 1-90; the February issue would then begin with page 91, and so on throughout the year. In such cases it is sufficient to give the volume and page numbers, since this information is an exact reference to one and only one place in a given magazine. However, for magazines which begin each new issue with page 1, it is customary to give the exact date in addition to the volume number to identify the reference. Page references are always given in Arabic numerals; volume numbers may be given in either Roman or Arabic numerals. For weekly magazines, it is common practice not to give the volume number at all. The student may adopt any recognized

system that appeals to him, but he should adhere to the same system throughout his bibliography and footnotes.

Sample entries for a monthly magazine:

Kmoch, Hans. "Games from Recent Events." *Chess Review*, 17:364 (Dec., 1949).

or

Kmoch, Hans. "Games from Recent Events." *Chess Review*, XVII (Dec., 1949), 364.

For a weekly magazine:

Mowrer, Edgar Ansel. "Our Three-Story Heritage." *The Saturday Review*, 36:9-10, 40-41 (Aug. 1, 1953),

or

Mowrer, Edgar Ansel. "Our Three-Story Heritage." *The Saturday Review*, XXXVI (Aug. 1, 1953), 9-10, 40-41.

or

Mowrer, Edgar Ansel. "Our Three-Story Heritage." *The Saturday Review*, Aug. 1, 1953, pp. 9-10, 40-41.

Note that:

1. When Arabic numerals are used throughout, the date, in parentheses, is given after the complete entry, whereas, with Roman numerals for the volume number, the date is placed immediately after the Roman number.
2. When Arabic numerals are used to designate the volume number, a colon separates the page numbers from the volume number, whereas, when Roman numerals are used, the page numbers are separated from the volume number by a comma following the date in parentheses.
3. It is not necessary to use the abbreviation *Vol.* at all, and it is necessary to use the abbreviation *pp.* only when the date of issue alone is used to identify the entry.
4. In the reference to *The Saturday Review*, it is essential to give the exact date of issue, since the reference 36:9-10 alone would refer to pages 9 and 10 of any of the 52 issues that comprise volume 36. As explained above, this situation generally exists in weekly magazines.

5. If the author's name is unknown, the entry should begin with the title of the article; otherwise, the form for all magazine entries is the same.

Sample entry for newspaper articles. References to newspaper articles are much the same as those to magazines, except that the name of the author is normally not given, volume numbers are not used, and the column as well as the page should be designated. The principal headline is considered to be the title if it is felt that one is needed; however, it is often sufficient to give merely the name of the paper, the date of issue, and the page and column numbers; for example:

The Philadelphia Evening Bulletin, July 29, 1953, p. 1, col. 1.²

Note that the name of the city is italicized only if it appears as part of the actual title of the paper, as *The New York Times*, but as above for the *Evening Bulletin*. Many publications never italicize the name of the city.

Sample entry for encyclopedia article.

Read, C. Stanford. "Hypnotism." *Encyclopaedia Britannica* (1952), XII, 23-24.

- (a) If the article is unsigned, the entry begins with the title of the article, as follows:

"Hyperboreans." *Encyclopaedia Britannica* (1952), XII, 22.

Sample entry for work found in collection or anthology.

Benson, Sally. "The Overcoat." *Reading the Short Story*, eds. Harry Shaw and Douglas Bement. New York: Harper & Bros., 1941.

- (a) If you wish to list the whole collection, you should put the name of the editors first and index under Shaw.

Preliminary, Working and Final Bibliography

Although the assembling of a bibliography is actually one continuous process, it is customary to refer to the first tentative pack of cards as a preliminary bibliography; later, as cards are being added to and taken from the pack, it is referred to as the working bibliog-

² Sometimes this is given as "1a"; "page 1, col. 2" would be "1b" and so on.

raphy; finally, the cards left at the end of the process, designating sources from which you have actually used material, are called the final bibliography. These cards are sorted in alphabetical order according to the first entry words, and copied on regular-size paper, which is then attached to the research paper as the bibliography.³

Assembling the preliminary bibliography. The gathering of a preliminary bibliography is the first stage of actual research. You will find that it is best to assemble your list at one sitting, and should plan for at least two or three hours of concentrated work on this project. While you need not do so in the exact order given here, you should consult the following sources:

1. The bibliography at the end of an encyclopedia article on your subject. The bibliographies that accompany many articles in the *Encyclopaedia Britannica* comprise the most essential books and articles on the subject and often have the additional advantage of brief comments on the content and worth of the items named. Reading such an article also helps to give you a broad view of your subject and may enable you to find a particular aspect that will serve as your special topic. Since it is desirable to limit the topic as soon as possible, the encyclopedias, general and special, are perhaps the best place to begin the investigation.

2. Subject cards in the card catalogue. This may be a somewhat complicated task, and, although certain general rules can be given, you will often have to exercise your ingenuity to discover the material that you want. A good general rule is to look under the more specific rather than the more general term; *e.g.*, if you are investigating the psychology of humor, you should look under "Humor" rather than "Psychology." However, it is possible to become too specific and to look for a subject heading so restricted that it does not appear; *e.g.*, it is unlikely that a separate subject-heading "Breastplates" would be found, but there might be a heading "Armor." Sometimes the name of a country or political subdivision is the main heading; *e.g.*, the history of Pennsylvania would probably be found under "Pennsylvania—History," but when the subject is more universal and the political boundary comparatively unimportant, the order would be

³ See p. 58 for a sample bibliography.

reversed, as in "Education—Pennsylvania." If, therefore, you fail to find a subject-heading under the word that you are using to refer to your topic, you should look for synonyms or under the next more inclusive class-name of the subject that your topic is a part of. In this search, the cross-reference cards will often be of great help. These cards are of two kinds: the "See" and the "See also" cards. The "See" cards are used as guides from a heading that is not used in the particular catalogue to one that is used; the "See also" cards refer to other headings where additional and related material may be found. Too many students ignore the cross-reference cards, and consequently miss valuable material.

3. General and special guides to periodical literature. You should take as a minimum requirement under this heading a careful search of the *Readers' Guide* and the *International Index*. The best method of conducting this search will obviously depend on the subject matter and your purpose. For some subjects it will be necessary to start at the beginning and to consult each volume up to the current one. For others, you may be able to fix arbitrary dates, and so will need to consult only the volume for certain years. For example, you may decide that your paper requires only an account of contemporary opinion of Russia during the years 1930 to 1935. Sometimes the subject itself will fix the limits; it would be a waste of time to look for material on the American occupation of Japan before 1945.

4. *The New York Times Index*. This source should not be neglected, even though your topic antedates the beginning of the index, because of the many articles on all sorts of topics that appear in *The New York Times*.⁴

At the end of this search, you should find yourself with a fairly thick stack of cards; if you do not, something is radically wrong with your method or you have made an unfortunate choice of topic; in either case, you should consult your instructor or the reference librarian. Once the preliminary bibliography has been compiled, you are ready to begin actual reading and note-taking. You will ordinarily find, as you begin to look into the sources listed on your cards, that some are not in your library, that some contain little or nothing

⁴ See chapter on the library for further comment on indexes.

bearing on your topic, and that some are being used by other students. The cards representing these works should be set aside, either permanently or temporarily. On the other hand, you will find that some of the works have valuable material for your purpose and that these will lead you to still other valuable sources. As each new source is discovered, a new card should be made out for it *at once* and added to the bibliography.

V

Evaluation of Evidence

THE EVIDENCE ASSEMBLED for a research paper may be roughly divided into the two classes of fact and opinion. Although from a philosophical point of view the boundary between these two classes is somewhat difficult to draw precisely, from a practical point of view the distinction is usually not difficult. We accept as fact, for example, the proposition that the speed of light is approximately 186,000 miles per second; the proposition that intelligent beings inhabit Mars is still in the realm of opinion. While there may be occasional discrepancies of fact, it is usually not very difficult to resolve any doubt.

When opinions conflict, however, you will all too often be hopelessly adrift. There is, of course, no absolute criterion by which opinions can be separated into "right" and "wrong"; there are, however, certain means by which opinions can be weighed and adjudged to be more or less reliable. Without attempting a lengthy disquisition on either logic or semantics, it is the purpose of this chapter to set forth certain principles which you may use as a guide in evaluating the opinions found in your sources.¹

First of all, an opinion may be tested by the application of the processes of formal logic. Since speakers and writers are seldom kind enough to present their arguments in the form of perfect syllogisms, particularly when their reasoning is somewhat shaky, your first task is often to reduce a given chain of reasoning to a series of logical propositions. For example, an argument might appear in somewhat the following form: "The Communists have opposed Senator X vigor-

¹ You should, of course, test your own opinions in the same way.

ously and since John Smith has also been opposed to Senator X, it is plain to any clear-thinking man that Smith is a Communist."

This argument, stripped of its loaded language and put in the form of a syllogism, assumes the following form:

Communists oppose Senator X
John Smith opposes Senator X

John Smith is a Communist.

This syllogism now reveals clearly the common fallacy known technically as an "Undistributed Middle." We are *not* told in the premises that the only opponents of Senator X are Communists; there may be others, noncommunist or anticommunist, who also oppose the senator, and John Smith may be one of these. Therefore, the argument offers no proof that Smith is a Communist, as it pretends to do. As a matter of actual fact, John Smith may be a Communist, but if he is to be proved to be one, other evidence must be advanced.

From the foregoing discussion, it may be seen that formal logic affords a means of testing the *validity* of a conclusion, not necessarily its *factual truth*. However, it is important to know that an opinion is logically derived from the evidence on which it is based, and even more important to know that it is not so derived. It is reasonable to presume that no one will advance an invalid argument for his opinion if there is a valid one available.

A second means of evaluating the worth of an opinion or argument is to note the language in which it is expressed. Although this is admittedly a rule of thumb, and there may be exceptions, it may nevertheless be stated that the more violent and emotional the language, the less reliable the opinion is likely to be. Terms like "crackpot," "egghead," "socialistic scheme," "fascist plot," "everyone knows," "no proof is needed," and the like should put you on guard. In general, whenever you find yourself attracted or repelled by the terms used to designate an idea or opinion, or whenever you find that arguments are directed toward the personalities involved, you should be especially careful to examine the propositions themselves and the evidence on which they are based.

Even after all this, however, you will frequently find that you must

rely on the opinions of experts, without being able to search very deeply into backgrounds. In this age of specialization, we are constantly faced with the necessity of accepting the word of experts when decisions have to be made. The character and reputation of the man who expresses the opinion, or the reputation of the publication in which the opinion appears, is often our only means of evaluation. With individual exceptions, an article in *Foreign Affairs* or *The American Scholar* is more likely to be reliable and complete than one on the same subject in a more "popular" magazine.

You should also bear in mind that the opinion of an expert has the greatest reliability in his own field. The opinion of a great physicist may be no more reliable in a question of politics than that of anyone else of equal intelligence; conversely, the opinion of the most experienced politician may have little value in a situation that requires an expert knowledge of physics.

VI

Note-Taking

IT IS OBVIOUS that much of the success of your final paper will depend upon the quality of your notes. The following section presents important points of method which you should study and follow carefully. To many students, these rules will seem at first to be overcomplicated and to dwell upon needless details; however, you should not attempt any short cuts, for each rule has been worked out from the experience of many researchers and will, in the long run, save time and trouble. Nothing is more annoying and frustrating than the need to return to the same source two or three times because some essential piece of information has been omitted the first time; unless you have a definite method of procedure, you are all too likely to find that this need will arise frequently. Once you have learned the method thoroughly, you may, in later papers, introduce your own individual variations, but you will then be building on a solid foundation, not groping haphazardly. Because all that follows is important for taking full and accurate notes, it is suggested—subject to the directions of your own instructor—that you read the following section rapidly before you begin to take notes, reserving a detailed study for subsequent consideration.

Preliminary Steps

Before taking any notes, you should spend a little time getting an over-all view of your subject and the important particular topics which it comprehends. The value of reading any pertinent articles in

a good encyclopedia has already been mentioned. Armed with your preliminary bibliography cards, you should visit the library and take out four or five books which seem from their titles to be most likely to deal with your particular topic—in so far as you have been able to decide upon it. Examine the tables of contents, indexes, and chapter headings of these books, perhaps reading some chapters rapidly, again with the object of seeing the important subdivisions of your subject and of narrowing down to a particular topic. This procedure will often help to prevent you from taking useless notes which you will later have to discard.

Form of Note Cards

All notes should be taken on cards or slips of paper of the same size; the most convenient size is 4-by-6 for note cards, although some prefer 3-by-5. Each note card should contain three essentials: (1) the exact source from which the information is taken, (2) a heading or label showing the subtopic to which the information is relevant, and (3) the information itself.¹ Moreover, you must make it an invariable rule to place one note and only one note on a card. These rules will be explained in the subsequent paragraphs.

Every note card must have a record of the exact page and publication from which the material is taken. The two most common ways of keeping this record are the short-title system and the code-number system.

In the first, a brief indication of the author and title is placed on the card; always place this information in the same position on every note card. Since this information is intended only as a guide to you for crediting your source in an accurate footnote, you may use any abbreviations so long as they are clear to you. But always keep in mind that you may have to use the information a week or even a month or more after you make up the note card; therefore you should take care that your title is full enough to be intelligible after a lapse of time. An abbreviation that is perfectly clear when it is written may become completely meaningless after a month if it is too terse.

¹ See Appendix B for suggested arrangement of these items.

For example, if you were making a note on Frederick L. Schuman's *International Politics*, it would probably be sufficient to write "Schuman—*Int. Pol.*" Any further abbreviation would be likely to prove dangerously short.

In the second, or code-number, system, a number is assigned to each bibliography card as it is made out; this number, usually encircled to distinguish it clearly, is then used on each note card containing information from the work represented by the bibliography card bearing that particular number. While the code-number system saves a certain amount of writing while the notes are being taken, it does have certain disadvantages. In the first place, the number representing the source is meaningless without the corresponding bibliography card; for every footnote, therefore, you must refer back to your bibliography cards, and if the bibliography card should be misplaced, there is absolutely no clue to the source without a great deal of back-tracking. Moreover, numbers are much more easily confused than words: it is surprisingly easy to write a 32 as 23, or to mistake a 2 for a 7. These considerations make the use of the short-title system preferable.

You may use whichever system appeals to you, but you must use the same system throughout your work. In either case, the page number from which the information is taken must be clearly indicated on each note card. Ordinarily, information from only one, or at most two pages, should appear on any note card. A long note based on several consecutive pages of text is likely to mean that you are failing to analyze your information sufficiently or that you are following one source too closely. Since neither of these practices is desirable, a note such as "Robert Graves, *The White Goddess*, 84-97" should be interpreted as a danger signal; it usually means that you are doing something wrong.

Content of Note Cards

In general, the material on your note cards will be some combination of either (1) your summary, *in your own words*, of the informa-

tion found in your sources; or, (2) direct quotations from the sources; or, (3) your comments on what you have found.²

You must exercise scrupulous care from the very first note card to keep these categories distinct. The simplest way is to observe the following procedure: put quotation marks around all direct quotations, even short ones; put your own comments within square brackets; put your summaries on the cards without either of these distinguishing marks.

In making direct quotations, you must take care to quote *exactly* what your source has said. If anything, *even a single word*, is left out, that fact must be indicated by the mark of ellipsis (three periods); if the omission occurs at the beginning or in the body of the sentence, the ellipsis mark is used alone; if at the end, the ellipsis mark followed by the original end punctuation of the sentence. For example:

“ . . . that . . . I may . . . justify the ways of God. . . ”

—Milton, *Paradise Lost*, I, 24-26.

It is an accepted convention that the author's meaning and intent must not be altered by omission or by italicizing words that he did not italicize. As an example of the first, a movie critic might have written something like the following: “Everyone who has a morbid desire to see how poor direction and acting can mangle a good story should see this picture”; if this should be quoted as “Everyone . . . should see this picture,” it would be a serious misrepresentation of the author's meaning.

If for some special purpose you find that it is desirable to add your own italics, you must always note that you have done so. For example: “This meeting took place *during the evening* [italics added] of May 4th.”

The use of labels. You will find it helpful to head each note card with a word or brief phrase indicating which division of your topic the material refers to. Such a label is sometimes called a “slug,” a term borrowed from printing; however, since many people find the word *slug* unpleasant, the more general term *label* is used in this manual. If you have made a preliminary outline, the divisions of this

² See Appendix B for examples.

may be used for labels; if not, you should evolve five or six main divisions of your topic and start with these. As the note-taking proceeds, you may find it necessary to add labels as subdivisions, or you may find some other phase of your topic becoming of such importance that an entirely new field must be explored, necessitating one or more new labels. In general, you should be chary of adding new labels to your list; the need for a new label suggests that you are wandering from your topic. If you are tempted to make notes on material that will not fit any of your labels, examine it carefully to make sure that it is really a part of your topic.

Labels serve a number of useful purposes: they enable you to know the contents of a card without having to read the whole card; they enable you to keep all material on a particular aspect of your topic together, and thus serve as a rough outline for the final paper; and, as noted above, they often give timely warning if you are straying from your topic.

Techniques

Because by its nature the taking of notes must be different in detail for every topic, only general guidance can be given for the process. You will have to adapt what is given here to your own needs. In general, it cannot be too strongly emphasized that you should exercise your best powers of thought in taking notes; the more thought and care you expend on your notes, the easier will be the writing of your paper, and the better the final product.

For the most part, notes should be in the form of summaries in your own words of the information that you have found. This practice serves a number of purposes. In the first place, it is more likely to increase your understanding of what you have read, for the making of a good summary requires careful reading and understanding. Secondly, this practice forces you to discriminate between fact and opinion and makes you more aware of conflicting opinions and points of view—in a word, you must think and analyze as you read. Last, it reduces the danger of plagiarism in the final paper, for in the final draft you are working from notes already in your own words and

forms of expression. Bear in mind that direct quotations should be used, with rare exceptions, for only two reasons: (1) because an author has said something so exceptionally well that it seems imperative to pass it along intact; or, (2) because it is important in the development of the paper to show that some particular person actually said what is in the quoted material. The necessity for direct quotation is, therefore, limited, but the temptation to use it is great; you will find the temptation easier to overcome in the final draft if your notes do not contain a great mass of quotations.

It is, of course, impossible for you, particularly at the outset of an investigation, to know exactly what material you will need for your final paper. You must expect, therefore, to take more notes than you will be able to use in your final paper. From the beginning, however, you should make every effort to avoid taking merely random notes on the off chance that you may later find some use for them. The use of labels, chosen after thoughtful consideration of the questions that must be answered to give a clear and complete presentation of your chosen topic, will be of considerable help in keeping your notes centered on your topic. You must also resist the temptation to take notes on material merely because it is interesting. To cite an extreme example, if your topic is Milton's use of classical allusions, you should not take notes on Milton's domestic life, however fascinating these facts may be in themselves.

Another pitfall that inexperienced students often fall into is trying to put everything from a given source into their notes. While every source should be thoroughly and completely investigated, it is by no means necessary to note *everything* that *everyone* says. Sometimes you will be looking for facts to support an argument; sometimes you will be looking for general principles. The notes that you take from any particular source should be controlled by your needs.

Because you must read a great deal more material than you will be able to use, you must continually cultivate the ability to reduce the time spent on reading irrelevant material. You should develop the technique of skimming; often a glance or two at a paragraph is all that you will need to determine whether or not it contains relevant material. You will then need to read carefully only those

portions of your source that contain material bearing on your topic. When using a book, you should first consult the table of contents and index to determine what chapters or sections contain useful material. In the vast majority of cases, it will not be necessary to read more than one or two chapters of any particular book. Magazine articles frequently begin with a statement of the scope and purpose of the article or have a summary of the important points at the end. Reading these will often be enough to enable you to determine whether or not the article contains any useful material. The latter techniques will not always work, of course, and you will sometimes have to improvise methods of your own to fit different situations. But however you achieve it, the ability to skim rapidly through a considerable mass of printed matter is the indispensable tool of the good researcher.

VII

Footnotes

THERE ARE two principal reasons for using footnotes: (1) to indicate the source of information, and (2) to present supplementary material that would interfere with the orderly development of the paper if included in the text. The beginning student will ordinarily have little need for the second type, although he may encounter such notes in his reading and should observe the particular kinds of material included in them. Notes of the first type are used, first, to acknowledge indebtedness and, second, to enable an interested reader to consult the source first hand. In order to achieve these results, the footnote must contain certain specific pieces of information. This section presents a standard form for giving this information; study it carefully and follow it exactly in your paper.

Every footnote should contain the following information: (1) the name of the author of the source, (2) the title of the source, and (3) the exact page or pages in the source where the information may be found. For example, "Adlai E. Stevenson, *Call to Greatness*, p. 6." In the second and subsequent footnotes referring to a particular source, certain short cuts and abbreviations, which will be set forth in detail later, may be used.¹ It should be noted that some authors and instructors prefer to have the publication data given in the first footnote referring to each source. If your instructor tells you to do so, you must, of course, include this information also. However, since the publication data can be easily found by

¹ See sample series, p. 44.

consulting the bibliography, this information is often left out of footnotes.

In the first footnote referring to each source, the full name of the author should be given *in its normal order*. Note that this differs from the bibliography entry, where the last name is given first. In subsequent footnotes referring to the same work, it is sufficient to give the last name of the author, provided, of course, that there are not two different authors of the same last name. If the abbreviation *ibid.* (see list of abbreviations) is used, it is not necessary to repeat the name of the author.

In giving the title of the source, apply the same general rules as for the bibliography, *i.e.*, underline titles of complete works to indicate italics; enclose titles of magazine articles and other separate parts of larger works in quotation marks and underline the title of the complete work. Remember that for magazines the volume number and date must also be included. After the first footnote referring to a particular work, the appropriate abbreviation may be used instead of the full title.

Finally, it is necessary that you designate in Arabic numerals (or in Roman, if the page is so numbered) the exact page or pages on which the information was found. When the reference is to a book, it is customary to use the abbreviation "p." or "pp." before these numbers. These abbreviations are not necessary—although they are often found—when the reference is to a magazine, encyclopedia or the like, since the colon used to separate the volume number from the page number, or the use of Roman numerals to indicate the volume number, will make a sufficient distinction.²

Note that the footnote is a single entity and that, therefore, commas are used to separate the items, with a period at the end only.

In order to reduce the bulk of footnotes, it is customary to use certain abbreviations. You should learn the following list thoroughly, so that you will be able not only to recognize the abbreviations when you encounter them, but to use them yourself in the appropriate places. Note those that are in italics and underline them whenever you use them. The pronunciations in brackets after the Latin words are those of *Webster's New International Dictionary*,

² See sample series, p. 44.

Second Edition; the classical Latin pronunciation may, however, be used instead.

1. *ibid.* Stands for Latin *ibidem* [i-bī'dēm] 'in the same place.' It is used only to refer to an immediately preceding footnote. If it is used alone, it means 'in the same work and on the same page as that just cited.' If the reference is to the same work but to a different page, the exact page reference must follow.
2. *loc. cit.* Stands for Latin *loco citato* [lō'kō sī-tā'tō] 'in the place previously cited.' It is preceded by the author's name and is used when there have been other footnotes intervening since the last reference to his work. It means 'in the same work and on the same page.'
3. *op. cit.* Stands for Latin *opere citato* [ōp'ē-rē sī-tā'tō] 'in the work previously cited.' It must be preceded by the author's name and followed by a page reference; like *loc. cit.*, it is used when there have been other footnotes intervening since the last reference to this work, but, unlike *loc. cit.*, it is used when the reference is to a different page.
4. p., pp. 'page, pages.'

Neither *loc. cit.* nor *op. cit.* may be used if there are references to more than one work by the same author; in that situation, short titles must be used, and, actually, many writers prefer to use short titles in all footnotes and so to eliminate *loc. cit.* and *op. cit.* entirely. Furthermore, both abbreviations should be avoided if their use will require the reader to do too much back-tracking to find their meaning. The Golden Rule is perhaps the best guide to determining what "too much" is.

There are other abbreviations and words that you will encounter in your reading; even though you may not need to use them yourself, you should learn their meanings so that you can interpret them correctly.

5. *cf.* Latin *confer* [kōn'fēr] 'compare.'
6. *et al.* Latin *et alii* [ēt ā'lī'i] 'and others.' Rarely, *et alibi* [ēt ā'l'i-bī] 'and elsewhere.'
7. *et seq.* Latin *et sequens* [ēt sē'kwēnz] or *et sequentes*

[ět sĕ'kwĕn'tĕz] or *et sequentia* [ět sĕ'kwĕn'shĭ'ă]
 'and the following.' Occasionally writers distinguish
 the plurals by abbreviating *et seqq.*

8. f., ff. 'and the following page' or 'pages.'

9. *infra* [ĭn'fră or ĭn'frā] 'below, afterward.'

10. l., ll. 'line' or 'lines.'

11. *sic* [sĭk] 'thus.' It is used in quoted material after a
 mistake or some unusual expression to assure the
 reader that the material has been copied exactly.
 As a practical matter, mistakes in quotations are
 assumed to have been made by the student unless he
 uses this word enclosed in brackets after the error,
 or unless he is quoting from older authors whose
 spelling and other orthographic practices constantly
 differ from modern usage.

12. *supra* [sŭ'pră] 'above, previously.'

The following specimen sequence of footnotes illustrates the use
 of the first four abbreviations. The references are to an unsigned
 magazine article, to a signed magazine article, and to a book.

¹"His Own Man," *Time*, LXIV (Aug. 9, 1954), 14.

²Thurston Macauley, "I Found America," *The Saturday Review*,
 XXXVII (June 5, 1954), 11.

³Robert J. Bonner & Gertrude Smith, *The Administration of
 Justice from Homer to Aristotle*, II, 6.

⁴Macauley, *op. cit.*, p. 40.

⁵Bonner & Smith, *op. cit.*, p. 8.

⁶*Ibid.*

⁷*Ibid.*, p. 10.

⁸Macauley, *loc. cit.*

⁹Bonner & Smith, *loc. cit.*

You should consciously expand each of the abbreviations in the
 specimen, giving the full name of the author, title, and page refer-
 ence. This exercise will serve the dual purpose of fixing in your
 mind the meanings of the abbreviations and of showing the great
 economy of space effected by their use.

VIII

Writing the Final Draft

IN GENERAL, the problems of writing the final draft do not differ from those you have already encountered in writing shorter pieces of exposition. The problems of unity and coherence in sentences and paragraphs are the same. The problem of substance will normally be only a question of selection from the many facts and opinions your research has provided. The problem of organization will be somewhat more complex because you are dealing with a greater mass of material, but the difference is one of degree only. Proper emphasis and proportion are also problems that you have presumably encountered in writing shorter papers. The following paragraphs are therefore concerned largely with the mechanics of preparing the finished paper.

The First Rough Draft

You must, of course, first prepare a rough draft of the final copy. Because the final paper should be largely in your own words, the first draft should also be in your own words. It is sometimes a temptation to adhere too closely to what is on the note cards: if you have followed the advice given earlier, this material will be in your own words, but a surprising amount of direct quotation still may have found its way onto the note cards. Many students find that it is helpful to put each paragraph of the rough draft on a separate sheet of paper. This system makes it easy to expand any paragraph with additional facts or illustrations without having to squeeze

material into margins or having to rewrite longer sections. It also enables you to know exactly how many footnotes go with each paragraph and so to plan your space better when you come to write the finished copy.

As you begin to write, you will have before you a pile of notes divided into subsections on the basis of the labels; material relating to each phase of the topic is together. The sections will presumably be more or less in the order that you intend to present the material. Each section should now be studied to determine how many paragraphs will be needed for adequate and effective presentation. If it appears that more than one paragraph will be needed, determine their order and subdivide the notes to bring more closely together the material on each subphase.

As you use the material on each note card, make a footnote *immediately*, giving fully and accurately the source of each piece of information. *Do not wait until the final draft to insert footnotes*; a recheck should be made then to insure the greatest possible accuracy, but it should be a recheck, not the first attempt. Put the used cards aside in an orderly way, so that they may be easily found if it should be necessary to refer to them again. Cards that contain material which is not used at the moment should be laid aside in a separate pile; these cards may contain superfluous information, but they may also contain information that will be needed for the revision.

Revising

When by this process the notes have all been used, you will find yourself in possession of a stack of papers, each of which (unless your paragraphs are unusually long) contains a single paragraph with its accompanying footnotes. You are now ready to revise.

Since revision is so largely an individual matter, only general rules can be given. Examine each paragraph not only as a separate unit but as a part of the whole composition. Determine first whether it is unified, coherent, and so arranged as to give the most emphatic and clear presentation of the material; then determine whether or

not the necessary words and phrases of transition connect it coherently with the preceding and following paragraphs.

At this time, study individual sentences to see whether their structure can be tightened and to make sure that they are unified and coherent. Examine your diction to try for the best possible word to express each idea; the continual use of the nearly-right word instead of the exact word often detracts from the worth of an otherwise excellent piece of work. Of course, such mechanics as punctuation and spelling should be checked during the revision; if you are prone to errors in this department, make this a separate operation.

If you decide that individual paragraphs need expansion by additional facts or examples, supply the needed additions at this time. Bear in mind that it is not usually effective merely to tack on such material at the end; more often, you must weave it into the paragraph by rewriting. Additions and rewriting usually mean that new footnotes must be added, or at least that the numbering and order of the footnotes must be changed; you must be careful to make any needed changes in footnotes whenever you make any change in your rough draft.

In revising with the whole composition in mind, you may now decide that the order of the paragraphs must be changed or that paragraphs of transition or summary are needed. This is also probably the best time to write any paragraphs of introduction or conclusion your paper may require, although there is nothing wrong with writing them earlier.

Format of Finished Copy

When you feel that your revisions have resulted in the best paper you are capable of producing, you are ready for the pleasant task of writing the finished copy. You should observe the following directions when you write it:¹

1. Papers must be written in ink or typed on 8½-by-11-inch paper; if ink is used, the paper should be ruled; if typing is used, the paper should be unruled.

¹ See sample paper for illustrations.

2. Errors in typing may be corrected in ink if there are only a few. If there are more than two or three, the page should be retyped. Occasionally it may be possible to retype one or two lines on a separate sheet and paste them over the lines containing the errors, but of course the new lines must be of approximately the same length as the old ones; even though it is possible, this device should be used sparingly.

3. Begin the first page about two inches from the top with the titled centered. Follow the rules for capitalization of titles; do not use a period at the end. Begin subsequent pages about one inch from the top.

4. Leave a margin of about one and one-half inches on the left and one of about an inch on the right of the page.

5. Write on one side of the paper only.

6. Double-space the text in typed papers, except long prose quotations and poems, which may be single-spaced; center poems on the page and indent long prose passages to twice paragraph depth. Quotations given in this way do not require quotation marks.

7. Begin footnotes with a raised Arabic numeral, which is *not* followed by a period; a corresponding raised numeral appears in the text *at the end* of the matter which the footnote documents. Begin the footnote at paragraph depth; if it should require more than one line, begin subsequent lines at the margin. Put your footnotes at the bottom of each page and separate them from the text by a line space, *i.e.*, two double spaces. The footnotes themselves should be single-spaced. Refer to the section on footnotes for fuller treatment of the form.

8. Footnotes may be numbered consecutively throughout the article or the numbering may begin anew on each page. Although the former is more common, the latter method is easier because a mistake necessitates correcting only one page. If the footnotes are numbered consecutively, a mistake requires that the number of every footnote from the mistake to the end of the paper be changed. Of course, if your instructor has a distinct preference, you should follow his directions.

9. Begin each page after the first with an Arabic numeral centered. Page one is not numbered.

10. Arrange the bibliography cards in alphabetical order. Copy them according to the form given in the section on the subject. Note that the first line of the bibliography begins at the margin and subsequent lines are indented to paragraph depth; this is the opposite of the practice for footnotes. The bibliography is the last portion of the paper.

11. Only works from which material is actually used in the paper should be included in the bibliography.

12. If a title page is used, it will ordinarily be sufficient to include the title, the author's name, the title and number of the course for which the paper is written, and sometimes the name of the instructor. Of course, if your instructor wishes you to use a different form, you should follow his directions. Do not attempt fancy decorations or long-winded additions.

Sample Paper

The following sample paper is designed to illustrate approximately the type and scope of a student research paper, incorporating most of the points that have been discussed in the text. Note particularly the following points, which are given in the order of their appearance.

1. The proportion of quoted material is slightly greater than the limit set in the section on plagiarism; this is justified by the nature of the paper, which requires that Gray's exact words be cited.
2. The formal introduction of a short quotation.
3. Brackets enclose material explaining a term that occurs in a direct quotation.
4. The exact reproduction in the quoted material of the textual peculiarities of Gray's letters, *e.g.*, *w^{ch}* for *which* and *&* for *and*.
5. The use of a quoted passage as a part of the student's sentence.
6. Formal introduction of a long quoted passage.
7. After the citation of the second work by Gray, the abbreviations *op. cit.* and *loc. cit.* are no longer usable; thereafter a short title must be used in citing Gray's works.
8. The use of *sic*, enclosed in brackets, to indicate that an error appears in the original quotation.
9. Supplementary material included in footnote.
10. Footnote giving representative corroboration of a statement.
11. Footnote giving relevant information not suitable for inclusion in text.
12. Note the brevity and directness of the final paragraph, which sums up the findings of the paper.

THOMAS GRAY'S CRITICISM OF
CONTEMPORARY ENGLISH AUTHORS

by

John Doe.

English 37.

Dr. Blank

THOMAS GRAY'S CRITICISM OF CONTEMPORARY ENGLISH AUTHORS

Thomas Gray, the author of the *Elegy Written in a Country Churchyard*, is well-known as a poet. However, in addition to his poetry he also wrote a great deal of literary criticism, most of which is scattered throughout his letters to his friends.¹ Since it would be impossible to discuss all his criticism in a paper of this length, I shall confine myself here to only his comments on English writers of his own and the immediately preceding age.

Gray's understanding of his own period was unquestionably sound. He seems to have been fully conscious, for example, of the age's debt to the French and of the fact that the literary mode which appeared after 1660 was still the dominant one. In an outline of English poetry which he sent to Thomas Warton, he wrote: "*School of France*, introduced after the Restoration [1660]. Waller, Dryden, Addison, & Pope, w^{ch} has continued down to our times."² Although an important figure in the romantic movement, Gray was very sympathetic to the great neo-classical writers. He had profound respect and admiration for Dryden, and Nicholls says that he thought Dryden's prose was "almost equal to his Poetry."³ He even went so far as to say to Beattie, "Remember Dryden, & be blind to all his faults;"⁴ and he thought that he himself had learned almost everything that was good about his own poetry from Dryden.⁵ He admitted that the real excellence of Dryden's plays lay in their poetry rather than in their dramatic merit,⁶ but he thought that the older poet's "Alexander's Feast" was the best ode in the English

¹ "Thomas Gray," *Encyclopaedia Britannica*, X, 670.

² Thomas Gray, *The Correspondence of Thomas Gray*, III, 1124.

³ Norton Nicholls, "Reminiscences," in *Gray's Correspondence*, III, 1293.

⁴ Gray, *op. cit.*, II, 896.

⁵ *Ibid.*, note 8.

⁶ Nicholls, *op. cit.*, III, 1290-91.

language.⁷ Naturally, since he liked Dryden, he was very fond of Pope and spoke highly of the *Dunciad* and the translation of Homer, although he maintained that Pope was rather shallow as a philosopher.⁸

Most of his criticisms of minor writers of the day are very sound. He thought that Colley Cibber was usually "pert and dull,"⁹ but he enjoyed his plays and said that his *Apology* was "an instance of an author writing well on a subject he perfectly understood."¹⁰ He admired John Home's tragedy *Douglas* for its dramatic language¹¹ and he called Shenstone's *Schoolmistress* "excellent in its kind, and masterly."¹² On the other hand, he did not care very much for Shenstone's letters, which he thought too complaining and too concerned with trivialities, and he objects to what he believed was a lack of originality and imagination in the rest of Shenstone's work.¹³ Indeed, when he has a low opinion of a poet's verse, Gray can be very pungent and even insulting: he rather vulgarly calls Thomas Parnell the "dunghill of Irish-Grubstreet."¹⁴

The more important poets of his own generation he naturally speaks of more favorably. Samuel Johnson's *London*, he said, was "one of those few imitations that have all the ease and all the spirit of an original."¹⁵ His comment that Thomson's *Castle of Indolence* has "some good Stanzas"¹⁶ is rather cold and unenthusiastic; but, although it does understate the merits of the poem, the comparison with Spenser which the verse form would instantly arouse in Gray's mind would not be particularly favorable to Thomson. Furthermore, he may not have cared for the moralizing element in the *Castle of Indolence*, for Nicholls says:

He thought Thompson [*sic*] had one talent beyond all other poets,

⁷ Gray, *The Works of Thomas Gray in Prose and Verse*, I, 36.

⁸ Gray, *Correspondence*, I, 189, 230; III, 1292.

⁹ *Ibid.*, I, 264.

¹⁰ Nicholls, *op. cit.*, III, 1291.

¹¹ Gray, *Correspondence*, II, 515.

¹² *Ibid.*, I, 295-96.

¹³ *Ibid.*, II, 566; III, 1067.

¹⁴ *Ibid.*, II, 579-80.

¹⁵ *Ibid.*, I, 295.

¹⁶ *Ibid.*, I, 307.

that of describing the various appearances of nature; but that he failed when he ventured to step out of this path; & particularly when he attempted to be moral, in which attempt he always became verbose.¹⁷

Oliver Goldsmith's *Deserted Village* he was delighted with, for Nicholls records that when the poem first came out he read it to Gray, and after a very short time Gray cried, "That man is a poet!"¹⁸

All in all, Gray's comments on the poets of his day are very sensible. While he praises most of the major and minor writers of the period whom we still remember, his judgment of forgotten versifiers like Lowth, Brown, Jenyns, Lyttelton, and Bramston seems to have been justified by time, for the average person nowadays has not even heard of these men.¹⁹ Perhaps he is on more dangerous ground when he treats the work of Warton and Collins. Yet even here his criticism seems to me to have brought down on his head more censure²⁰ than he possibly deserves for his somewhat unenthusiastic treatment of two poets who, after all, did not possess more than minor talents. He is wrong, it is true, in saying that Collins has a bad ear and that the two "deserve to last some Years, but will not"; but this last remark may be a jeer at the appreciation of the public rather than a grave consideration of the merits of the two poets:

... each is the half of a considerable Man, & one the Counter-Part of the other, the first has but little Invention, very poetical choice of Expression, & a good Ear. the second, a fine Fancy, model'd upon the Antique, a bad Ear, great Variety of Words, & Images with no Choice at all. they both deserve to last some Years, but will not.²¹

His comments on prose writers are less inclusive, since he has almost nothing to say of as important a literary figure as Swift. His personal dislike of Samuel Johnson may have led him to regard the

¹⁷ Nicholls, *loc. cit.* In another letter (*Correspondence*, II, 686) Gray says that in the *Seasons* Thomson describes the rising wind "gloriously."

¹⁸ Nicholls, *loc. cit.*

¹⁹ Gray, *Correspondence*, I, 295-99.

²⁰ See George Saintsbury, *A History of English Criticism*, pp. 250-51, and Noemon, "On Gray's Opinion of Collins," *London Magazine*, IV, 13-16.

²¹ Gray, *Correspondence*, I, 261.

latter's style as "turgid and vicious,"²² a judgment which is somewhat unjust despite the occasional heaviness of Johnson's writing. Boswell did not fare much better at his hands, for he thought the Scotchman rather stupid. On the other hand, Gray should not be severely blamed for this misestimation, since many other able critics have made the same mistake. However, he does realize Boswell's undoubted gifts as a reporter even as early as 1768, long before the *Life of Johnson* was written:

Mr. Boswell's book I was going to recommend to you, when I received your letter: it has pleased and moved me strangely all (I mean) that relates to Paoli. He is a man born two thousand years after his time. The pamphlet proves what I have always maintained, that any fool may write a most valuable book by chance, if he will only tell us what he heard and saw with veracity. Of Mr. Boswell's truth I have not the least suspicion, because I am sure he could invent nothing of this kind. The true title of this part of his work is, A Dialogue between a Green-goose and a Hero.²³

He also had his reservations about Macpherson's *Ossian*. Unlike many of his more enthusiastic contemporaries, he never could quite bring himself to believe wholeheartedly in the authenticity of Macpherson's work, but he did think the writing extremely beautiful. His opinion is summed up in a letter he wrote to Warton: ". . . this Man is the very Demon of Poetry, or he has lighted on a treasure hid for ages."²⁴

Some of his most penetrating remarks on prose are to be found when he comments on the early eighteenth-century novelists. Although many critics of the time do not seem to have taken the novels very seriously despite their wide circulation, Gray showed his originality by warmly praising Richardson's *Clarissa*, which he quite correctly thought far superior to *Sir Charles Grandison*. He said that

²² Nicholls, *op. cit.*, III, 1290.

²³ Gray, *Correspondence*, III, 1019-20.

²⁴ *Ibid.*, II, 680. James Macpherson claimed to have discovered and translated a series of epic poems by a medieval Celtic poet named Ossian. Nowadays it seems to be generally agreed that Macpherson made up most of his translations himself and that his Gaelic texts were largely forgeries. See "James Macpherson," *Columbia Encyclopedia*, pp. 1191-92.

it was the best-told story which he knew of and praised particularly its "strictly dramatick propriety, . . . consistency of characters perfectly preserved, and supported from the beginning to the end, in all situations, and circumstances, in every word, action, & look."²⁵ He went on to tell Nicholls that he thought the only failure was the character of Lovelace, for Richardson did not know enough about the upper classes to draw a convincing picture of a dissipated nobleman. Otherwise he felt that Richardson was superior to Fielding as a minute delineator "of the human passions."²⁶ On the other hand, if Gray did not do complete justice to Fielding in acquiescing to this Johnsonian comparison with Richardson, he stoutly defended *Joseph Andrews* when it first appeared. Why Professor Saintsbury should stigmatize this passage "faint praise of *Joseph Andrews*"²⁷ I do not know, for, considering the casual manner in which readers accepted this new form of literature in those days, it seems to me that Gray praises the novel justly and with more respect than is to be found in many other critics:

The incidents are ill laid and without invention; but the characters have a great deal of nature, which always pleases even in her lowest shapes. Parson Adams is perfectly well: so is Mrs. Slipslop, and the story of Wilson; and throughout he shews himself well read in Stage-Coaches, Country Squires, Inns, and Inns of Court. His reflections upon high people and low people, and misses and masters, are very good. However the exaltedness of some minds (or rather as I shrewdly suspect their insipidity and want of feeling or observation) may make them insensible to these light things, (I mean such as characterize and paint nature) yet surely they are as weighty and much more useful than your grave discourses upon the mind, the passions, and what not.²⁸

Smollett he does not seem to have liked, for he calls *Peregrine Pickle* "very poor indeed with a few exceptions,"²⁹ but he thoroughly enjoyed Sterne. He instantly distinguishes the two dominant charac-

²⁵ Nicholls, *op. cit.*, III, 1298.

²⁶ Quoted in Saintsbury, *op. cit.*, p. 249.

²⁷ Saintsbury, *op. cit.*, p. 250.

²⁸ Gray, *Correspondence*, I, 191-192.

²⁹ *Ibid.*, 344.

teristics of *Tristram Shandy*, humor and a use of the pathetic, and recognizes that not always is the humor wholly successful. His description of Sterne's style in his *Sermons* as "often tottering on the verge of laughter, & ready to throw his perriwig in the face of his audience"³⁰ is particularly apt.

In summary, it seems to me that Gray would have had a very important place in the history of literary criticism if he had only written up his critical opinions in a series of essays instead of scattering them throughout his letters in the haphazard fashion in which they appear. His remarks are always terse and to the point and at times (witness the remarks on Parnell, Boswell, and Sterne) pungent and witty. What is more important is that almost always, after a lapse of two centuries, they seem to have been justified by time.

³⁰ *Ibid.*, II, 681.

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- "James Macpherson." *The Columbia Encyclopedia in One Volume*, 2nd ed. New York: Columbia University Press, 1950, pp. 1191-92.
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- Noemon. "On Gray's Opinion of Collins." *London Magazine*, IV (July, 1821), 13-16.
- Saintsbury, George. *A History of English Criticism*. New York: Dodd, Mead & Co., 1911.
- "Thomas Gray." *Encyclopaedia Britannica* (1952), X, 670-71.

Appendix A

THE MATERIAL in quotation marks, unless otherwise indicated, is from Constance M. Winchell's *Guide to Reference Books*, 7th ed., 1951, and *Supplement*.

General Encyclopedias, English Language

Americana Annual. New York: Encyclopedia Americana, 1923-date.

Records events of previous year; serves as an annual supplement to the *Americana*. The date in titles is date of part.

Britannica Book of the Year. Chicago: Encyclopaedia Britannica, 1938-date.

Records events of previous year; serves as an annual supplement to the *Britannica*. Dates in title are dates of publication.

Chambers's Encyclopaedia, new ed. London, New York: Oxford University Press, 1950. 15v.

"Addresses itself to the educated layman. . . ." (*Preface*, viii).

"Most articles signed with initials; full names appear at the beginning of each volume."

"Contributors include outstanding scholars, primarily British."

Alphabetizing is letter by letter.

Collier's Encyclopedia. New York: Collier, 1949-1951, 20v.

"A new encyclopedia aimed at the junior college level. . . ."

"The index (XX, 147-930) is well-constructed, clear, and easy to use."

"Information is recent, objective, and authoritative. . . ."

Alphabetizing is letter by letter.

Encyclopaedia Britannica, 14th ed. Chicago: Encyclopaedia Britannica, Inc., various dates. 24v.

"The 14th edition, first published in 1929, was revised, reset, and re-organized to include short articles on smaller subjects as well as many long articles. Some of the latter have been

carried over from the 9th and 11th editions, sometimes revised and abridged although still carrying the signature of the original author. Since 1929, the 'continuous revision' policy has been used, so that with each printing some changes are made. Printings are distinguished by letters on the last page of each volume."

Encyclopedia Americana. New York and Chicago: Encyclopedia Americana, 1949, 30v.

Alphabetizing is word by word.

The index must be consulted because much material for which there is no entry in the main alphabetical section is brought together under broader headings.

"The *Americana* is particularly strong in its information about American towns and cities. . . ."

New International Encyclopaedia, 2nd ed. New York: Dodd, Mead & Co., 1922. 23v.

Supplement, 1925. 2v.

Supplement, 1930. 2v.

"The strongest feature of [this] encyclopedia is its excellent and usable bibliographies."

". . . still useful for articles for which recent information is not a prime concern."

General Encyclopedias, Foreign Languages

Brockhaus' Konversations-Lexikon. Der grosse Brockhaus, 15th ed., fully revised, 1939—date. 12v.

". . . Short articles . . . with profuse illustration. . .

". . . illustrations include good maps, black-and-white and colored plates. . . ."

Enciclopedia Italiana di Scienze, Lettere ed Arti. Roma: Istit. della Encic. Ital., fondata da Giovanni Treccani, 1929-37. 35v.

". . . a wealth of illustrations . . . excellent maps and colored plates, dark sepia plates of unusual beauty, and innumerable text illustrations some of which are almost equal to plates."

"... the illustrations for travel and particularly for art subjects are most notable."

Enciclopedia Universal Ilustrada Europeo-Americana. Barcelona: Espasa, 1905-38. 80v. in 81. (Often cited as *Espasa*.)

"Special features are the many maps, geographical, geological, historical and statistical, the numerous plans of even small cities, colored plates of uniforms, flags, coins, etc. of each country, and the reproductions of paintings and other works of art. . . ."

La Grande Encyclopédie. Paris: Lamirault, 1886-1902. 31v.

"The most important French encyclopedia and one of the best in any language."

"Out of date now for sciences . . . , but an excellent authority in other fields, especially for medieval and renaissance subjects. . . ."

"The bibliographies are especially important."

Special Encyclopedias

Catholic Encyclopedia. New York: Catholic Encyclopedia Press, c1907-22. 17v.

"Authoritative work with long signed articles by specialists, good bibliographies and illustrations. Very useful for . . . medieval literature, history, philosophy and art, as well as for . . . Catholic doctrine, history, biography."

Dictionary of American History, 2nd ed. New York: Charles Scribner's Sons, 1942. 5v. plus index.

"Covers political, economic, social, industrial and cultural history, but omits biography. . . ."

"Brief, clear, compact articles, each dealing with a separate and definite aspect of American history and each signed with the full name of the contributor. There are also a number of covering articles on broader subjects which include cross references to related articles on specific aspects."

Encyclopedia of Religion and Ethics. Ed. James Hastings. Edinburgh: T. & T. Clark; New York: Charles Scribner's Sons, 1908-27. 12v. plus index.

"The most recent and comprehensive work in this class, including articles on all religions, ethical systems and movements . . . and names of persons and places connected with these subjects. Signed articles, full bibliographies."

Reprint, 1941. 12v. in 7 plus index. A hasty check reveals no changes. The printing is not so clear as in original edition.

Encyclopaedia of the Social Sciences. New York: The Macmillan Co., 1930-35. 15v.

Aims to cover all important topics in the social sciences. Articles are by specialists and are signed.

"Fuller for English-speaking countries and western Europe."

Grove, Sir George. *Grove's Dictionary of Music and Musicians*. London and New York: The Macmillan Co., 1927-28. 5v.

The standard encyclopedia in English; covers the whole field from 1450, with special emphasis on English subjects.

Jewish Encyclopedia. New York: Funk & Wagnalls Co., 1901-06. 12v.

A scholarly work, with signed articles by specialists. Especially noted for its biographies and elucidations of Talmudic Law. A more popularly written work in the same field is the *Universal Jewish Encyclopedia* (New York: Universal Jewish Encyclopedia, Inc., 1939-44. 10v. plus reading guide and index.)

Oxford Classical Dictionary. Oxford: The Clarendon Press, 1949.

A scholarly dictionary with signed articles.

Peck, Harry T. *Harper's Dictionary of Classical Literature and Antiquities*. New York: Harper & Brothers, 1897.

A popular work, useful for ready reference because articles on many aspects of classical civilization are given in a single alphabetical list.

(Note: The best foreign classical dictionaries are superior to any in English. The two most noted are Daremberg & Saglio, *Dictionnaire des Antiquités Grecques et Romaines*. [Paris: Hachette, 1873-1919. 5v. plus index.], and August Friedrich von Pauly, *Pauly's Real-Encyclopädie der Classischen Altertumswissenschaft*. New ed. begun by Georg Wissowa; usually cited as Pauly-Wissowa. So far 27 volumes; first series, Volumes

1-20 [Volume 18 in three parts]; second series, Volumes 1-7 [Volume 7 in two parts]; and seven supplementary volumes.)

General Indexes, Books

United States Catalog; Books in Print January 1, 1928. New York: H. W. Wilson Co., 1928.

Continued currently by the *C. B. I.*, noted below.

The earlier editions (first, 1899) and supplements are needed for books out of print by 1928 and sometimes for fuller information on earlier books. Each volume is a dictionary catalog by author, subject, and title.

Cumulative Book Index; A World List of Books in the English Language, 1928-date. New York: H. W. Wilson Co., 1933-date.

There are some earlier issues. The cumulations now serve as supplements to the *U. S. Catalog*. Semi-annual, annual, biennial volumes eventually superseded by five-year cumulations.

General Indexes, Periodicals

International Index to Periodicals. New York: H. W. Wilson Co., 1916-date.

See text, pp. 7-8, for fuller comment.

The indexing of foreign periodicals, except British, Canadian, and Irish, was discontinued during World War II. Some French and German periodicals are again being covered.

New York Times Index. New York: *New York Times*, 1913-date.

Brief synopses of articles often answer questions without the necessity of looking at the paper itself.

Nineteenth Century Readers' Guide to Periodical Literature, 1890-99, with supplementary indexing, 1900-22. New York: H. W. Wilson Co., 1944. 2v.

Same general plan as *Readers' Guide*. It is devoted mainly to 1890-99, but the indexing for some titles is carried forward to the time when they were added to other Wilson indexes. For the most part, it indexes general and literary periodicals.

Poole's Index to Periodical Literature, 1802-81. Boston: Houghton Mifflin, 1891. 2v.

Supplements, 1882-1907. Boston: Houghton Mifflin [c1887-1908]. 5v.

Readers' Guide to Periodical Literature, 1900-date. New York: H. W. Wilson Co., 1905-date.

Subject Index to Periodicals, 1915-date. London: Library Association, 1919-date.

"The *Subject Index to Periodicals* is intended principally to serve the general reader, and highly specialized periodicals . . . are not dealt with."—*Preface*.

The methods of listing and the periodicals covered have changed a number of times; the student should consult the prefaces to individual volumes.

Special Indexes, Books and Periodicals

Agricultural Index, 1916-date. New York: H. W. Wilson Co., 1919-date.

A detailed subject index to agricultural and related periodicals, bulletins, and circulars of agriculture departments. Most of the periodicals are in English, but a few are in foreign languages.

Bibliography of Agriculture, July, 1942-date. Washington: United States Department of Agriculture, 1942-date.

Issued monthly, with semi-annual cumulations. A classified bibliography indexed by author and subject, designed to list all current publications, domestic and foreign, in agriculture.

Biography Index. New York: H. W. Wilson Co., 1947-date.

Issued quarterly in September, December, and March, with an annual cumulation in June.

"It includes current books in the English language wherever published; biographical material from the 1500 periodicals now regularly indexed in the Wilson indexes, plus a selected list of professional journals in the fields of law and medicine; obituaries of national and international interest from the *New*

York Times. All types of biographical material are covered: pure biography, critical material of biographical significance, autobiography, letters, diaries, memoirs, journals, genealogies, pictorial works and juvenile literature. Works of collective biography are fully analyzed. Incidental biographical material such as prefaces and chapters in otherwise non-biographical books is included. . . ." —*Preface*.

Doctoral Dissertations Accepted by American Universities, 1933/34-date. New York: H. W. Wilson Co., 1934-date.

An alphabetical subject index. Lists of periodic university publications that abstract dissertations.

Education Index, January, 1929-date. New York: H. W. Wilson Co., 1932-date.

A cumulative author and subject index to a selected list of educational periodicals, books, and pamphlets.

Essay and General Literature Index, 1900-1933. New York: H. W. Wilson Co., 1934.

Same, 1934-40. New York: Wilson, 1941.

Same, 1941-47. New York: Wilson, 1948.

Kept up to date by semi-annual supplements, with annual, three-, and seven-year cumulations.

"A detailed index, by author, subject and some titles, to essays and articles published 1900-33 and also to earlier essays if included in collections published since 1900."

Granger, Edith. *Granger's Index to Poetry and Recitations*. Chicago: A. C. McClurg & Co., 1940.

"Indexes standard and popular collections of poetry, recitations (both prose and verse), orations, drills, dialogues, selections from plays, etc. by titles, authors, first lines."

Index to Labor Articles, December, 1926-date. New York: Rand School of Social Science, 1926-date.

Monthly; no cumulations, no author index. Indexes labor articles in general periodicals and in some labor papers.

Index to Legal Periodicals, 1908-date. New York: H. W. Wilson Co., 1909-date.

Monthly lists, with annual cumulations and, from 1926, three-year cumulations that replace the annuals. Cumulated volumes have author and subject indexes and tables of cases.

Industrial Arts Index, 1913-date. New York: H. W. Wilson Co., 1913-date.

A monthly index, subject only, of engineering, trade, and business periodicals, books, and pamphlets. Cumulated annually in December issue.

Music Index; the key to current music periodical literature. Detroit, Mich.: Information Service, 1949-date.

Psychological Abstracts, 1927-date. Lancaster, Pa.: American Psychological Association, 1927-date.

Issued monthly. Lists new books and articles, grouped by subjects, with a signed abstract of each item. Author index with each number, author and subject index with each volume.

Public Affairs Information Service. New York: Public Affairs Information Service, 1915-date.

Usually cited as *PAIS*.

Weekly, with cumulations published five times a year, the fifth forming the annual volume.

A subject index to the current literature in its field.

United States Government Publications: Monthly Catalog, 1895-date. (Different titles before 1940) Washington: United States Government Printing Office, 1895-date.

"A current bibliography of publications issued by all branches of the government. . . ."

Beginning April, 1947, lists all documents received, regardless of publication dates.

Biographical Aids

Cattell, Jaques. *American Men of Science*. New York: Science Press, 1949.

Brief biographical data on about 50,000 American scientists. Cattell, Jaques. *Directory of American Scholars*. Lancaster, Pa.: Science Press, 1942.

Short sketches of about 12,000 scholars in the humanities and social sciences.

Cattell, Jaques & E. E. Ross. *Leaders in Education*. Lancaster, Pa.: Science Press, 1948.

Short biographies of nearly 17,000 American educators.
Current Biography. New York: H. W. Wilson Co., 1940-date.

Published monthly with a bound annual cumulation.

Some 400 biographies per annum of persons of various nationalities.

Gives portrait of person and sources for further information.

Dictionary of American Biography. New York: Charles Scribner's Sons, 1928-37. 20v.

Index. New York: Charles Scribner's Sons, 1937.

Supplement One to December 31, 1935. New York: Charles Scribner's Sons, 1944.

"The outstanding scholarly American biographical dictionary, planned on the lines of *DNB*."

It excludes many minor names and is limited to the United States, but the articles are distinguished and there is much bibliographical data.

Dictionary of National Biography. New York: Oxford University Press, 1921-37. 22v. (A reprint of the London edition, 1908-09. Volume 22 is the first supplement.)

Supplements 2-5. New York: Oxford University Press, 1912-49. 4v.

See text, p. 5.

International Who's Who, 1935-date. London: Europa Publications and Allen & Unwin, 1935-date.

Many short biographies of persons prominent in Europe, North and South America, Asia, Australia, *et al*.

Webster's Biographical Dictionary. Springfield, Mass.: G. & C. Merriam, 1943.

Includes upwards of 40,000 names, some of living persons.

Gives condensed sketches.

"Makes a particular point of giving syllabic division and pronunciation of all names."

Who's Who. London: A. & C. Black, 1849-date.

"The pioneer work of the type. Until 1897 lists names of the titled and official classes. In 1897 it became biographical and extended the range of persons covered. Principally British, with the names of a few prominent persons of other nationalities."

Who's Who in America. Chicago: A. N. Marquis Co., 1899-date.
Issued biennially.

Dictionaries and Related Works

Crabb, George. *Crabb's English Synonyms*. New York: Harper & Brothers, 1945.

Alphabetical list according to the first word in each group of synonyms, with explanations of the differences in use and meaning. Cross references from each word in each group.

Dictionary of American English on Historical Principles. Chicago: University of Chicago Press, 1936-44. 4v.

Follows the same general plan as the *NED*, but concentrates on "those features by which the English of the American colonies and the United States is distinguished from that of England and the rest of the English-speaking world."

Du Cange, Charles Du Fresne. *Glossarium Mediae et Infimae Latinitatis*. Niort: L. Favre, 1883-87.

(Reprint, Paris: Lib. des Sciences et des Arts, 1937-38.)

Usually cited as "Du Cange."

The great dictionary of medieval Latin.

Farmer, John Stephen & W. E. Henley. *Slang and Its Analogues*. [London]: Privately printed for subscribers, 1890-1904. 7v.

"The most comprehensive and important slang dictionary, listing about 100,000 words."

Harper's Latin Dictionary. New York, Cincinnati: The American Book Co., 1907.

Frequently reprinted. The most widely used Latin-English dictionary.

Heath's Standard French and English Dictionary. New York: D. C. Heath & Co., n.d. 2v.

The American edition of *Harrap's Standard French and English Dictionary*, London: Harrap, 1947-48, 2v.

Liddell, Henry George & Robert Scott. *Greek-English Lexicon.* A new edition, edited, revised and augmented throughout by Henry Stuart Jones. Oxford: Clarendon Press, 1925-40.

Usually cited as "Liddell & Scott." The standard Greek-English lexicon.

Muret, Eduard & Daniel Sanders. *Muret-Sanders Enzyklopädisches English-Deutsches und Deutsch-Englisches Wörterbuch.* Berlin-Schöneberg: Langenscheidt, 1908. 2v. in 4.

New English Dictionary on Historical Principles. Oxford: Clarendon Press, 1888-1933. 10v. and supplement.

Frequently referred to as the "Oxford English Dictionary." Its purpose is to show the history of every word included from the date of its introduction into the language, showing differences in meaning, spelling, pronunciation, and usage at different periods from the twelfth century and supporting this information by numerous quotations.

The works of all writers before the sixteenth century are included.

Roget's International Thesaurus. New ed., revised and reset. New York: Crowell, 1946.

Arrangement is by categories, with an alphabetical index. This work must be used by the student with caution and discrimination, in conjunction with a good dictionary and/or a book of synonyms.

Webster's New International Dictionary. Springfield, Mass.: G. & C. Merriam Co., 1950.

Essentially the 1934 edition, but with an "Addenda section" (xcvii-cxxxii) that includes several thousand new words or words with new meanings. The biographical section has been revised and enlarged by about 1500 names. The revisions in the main section are chiefly corrections in the earlier plates, but some new information is given.

Miscellaneous Reference Works

Annual Register, 1758-date. Various publishers. Since 1890, Longmans, Green and Co.

Contents of each volume: English (United Kingdom and British Commonwealth) history; Foreign and imperial history; Chronicle of events; Retrospect of literature, science and art; Finance; Law; Public documents; Obituary; Index.

Gives greater prominence to British affairs.

Cambridge Ancient History. Cambridge: University Press, 1923-39. 12v. plus five volumes of plates.

An excellent reference history. Each chapter is written by a specialist and full bibliographies are given at the end of each volume.

Cambridge Modern History Atlas. Cambridge: University Press, 1926.

Cambridge History of English Literature. Cambridge: University Press, 1907-27. 15v. (New York: The Macmillan Co., 1933.)

The chapters are arranged by periods and famous authors, each written by a specialist. Full bibliographies, unfortunately somewhat out of date.

Facts on File. New York: Person's Index, Facts on File, Inc., 1940-date.

Loose-leaf. A weekly classified digest of news.

New International Yearbook, 1907-date. New York: Dodd, Mead & Co., 1908-31; Funk & Wagnalls, 1932-date.

"Especially useful for biography."

"Many articles are by specialists and are signed."

Rand-McNally Commercial Atlas. 80th ed. New York: Rand McNally & Co., 1949.

Primarily an atlas of America.

Sandys, Sir John Edwin. *Companion to Latin Studies*. 4th ed., revised. Cambridge: University Press, 1931.

See Whibley, below.

Social Work Yearbook, 1929-date. A description of organized ac-

tivities in social work and in related fields. Ed., Russell H. Kurtz. New York: Russell Sage Foundation, 1930-date.

Biennial.

Statesman's Year-Book, 1864-date. London: The Macmillan Co., 1864-date.

Authoritative data, in concise form, about governments, industries, commerce, defenses, etc., of the countries of the world.

Strong, James. *Exhaustive Concordance of the Bible*. New York: Hunt, 1894. (Frequently reprinted.)

"The most complete concordance, giving every word of the text of the common English version and a comparative concordance of the authorized and revised versions."

Whibley, Leonard. *Companion to Greek Studies*. 4th ed., revised. Cambridge: University Press, 1931.

The two "Companion" volumes of Sandys and Whibley follow the same plan. Each consists of articles by specialists on topics of importance to the student of Greek and Roman history and literature, e.g., geography, ethnology, flora and fauna, science, coins, weights and measures, population, slavery.

Whitaker's Almanack, 1869-date. London: Whitaker, 1869-date.

Primarily statistics for the British Empire.

World Almanac. New York: World-Telegram, 1868-date.

The most comprehensive of the American almanacs of miscellaneous information. Gives statistics on numerous subjects, e.g., social, political, religious, athletic.

Yearbook of the United Nations, 1946/47-date. Lake Success, N. Y.: Department of Public Information, U. N., 1947-date.

Summarizes the activities and achievements of the United Nations.

Appendix B

LET US EXAMINE some notes that may properly be taken from a passage in a source book. The following passage appears in Cyril E. Robinson, *A History of Greece* (New York: Thomas Y. Crowell Co., n.d.), p. 258:

The other great group of prose-writers were 'lawyers'—that is to say, they wrote speeches for parties at law to deliver in court; for by the rule of Athenian law both defendant and plaintiff were bound to speak for themselves. Lysias, the metic from Sicily, was amongst the earliest and most successful of these 'lawyers'; he had a nice knack of suiting the style of the speech to the character of his client. The defence he concocted for a cripple in danger of losing his dole is a masterpiece of sympathetic realism.

This passage gives a broad principle of Athenian jurisprudence, some facts about the life of Lysias, a comment on his style, the purpose of one of his speeches, and a critical judgment. A student writing a paper on Athenian court practices might make the following note based on this passage:¹

ATHENIAN COURT—RULES OF PROCEDURE

All parties in a case had to speak for themselves.

C. E. Robinson, *Hist. of Greece*, p. 258.

[But there were exceptions to this rule—see Bonner & Smith, *Adm. of Just.*, etc., pp. 8-10.]

¹ The examples are printed, but your note will usually be in longhand.

Note that the card begins with a heading or label showing the phase of the topic to which it is relevant. Then comes the information itself, expressed in the student's own words. This is followed by the exact page reference to the source, which is given in abbreviated form; since the note card is for the student's use in writing his paper, any abbreviation may be used, provided only that it be intelligible to the student himself after a lapse of time. The student has then added a comment, enclosed in brackets, referring to information that modifies the present note, so that he will be sure to remember it in its proper place when he uses this note in his final draft.

A second student, writing about the life of Lysias, might want only the factual information, and so might make a card something like this:

LYSIAS—LIFE

L. came from Sicily and lived at Athens as a metic.

C. E. Robinson, *Hist. of Greece*, p. 258.

[metic: "a resident alien, who had some civil privileges."—*Webster's New Int.* put in ftn.]

Having decided that *metic* is a term requiring definition, the student has looked it up and, keeping in mind his final paper, reminds himself that a footnote will be needed.

The following card shows how the student's summary in his own words is combined with direct quotation from the source:

LYSIAS—STYLE

Robinson considers his speech composed for a cripple threatened with the loss of his state pension "a masterpiece of sympathetic realism."

C. E. Robinson, *Hist. of Greece*, p. 258.

From these examples we see how information is taken from the source, expressed normally in the student's own words, with occasional quotations and comments by the student in the light of his other readings and his conception of the final form of his paper, in so far as he can visualize it at the moment of taking notes. We see too how the subject of the paper and the type of information being sought determines the kind of notes the student will take. The form also should be noted: label, information, source, comment if needed; if you follow this order, you will be less likely to omit some vital piece of information from your note cards.

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